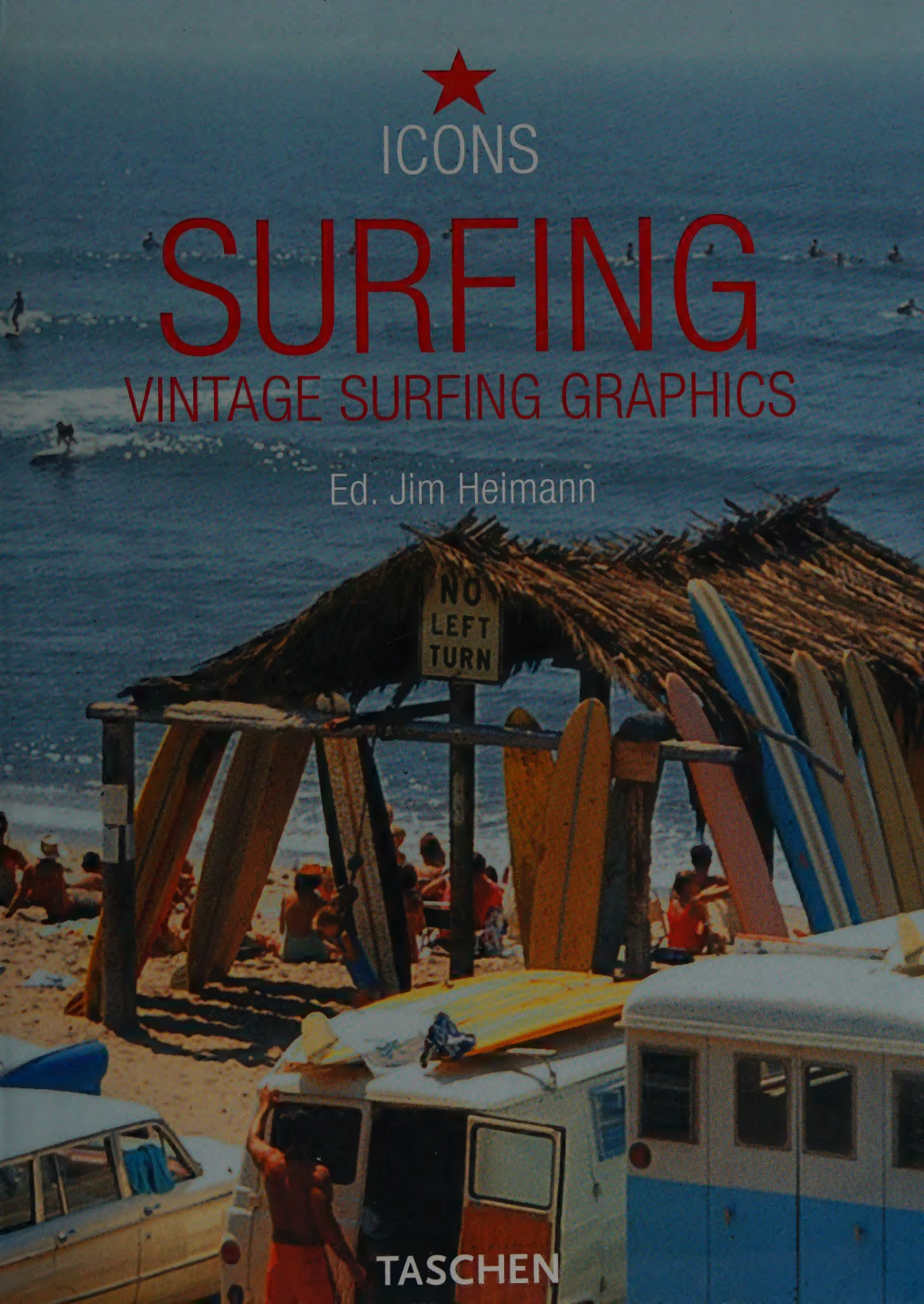
ICONS
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Ed. Jim Heimann
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ICONS

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VINTAGE SURFING GRAPHICS

Jim Heimann

TASCHEN

HONG KONG KÖLN LONDON LOS ANGELES MADRID PARIS TOKYO

Cover: San Onofre, California,
photograph, LeRoy Grannis, 1963
Endpaper: Fabric pattern, ca. 1942
Inside back endpaper: Poster, 1963

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Goin' with the Flow

Although no written account of the first human attempt to ride the waves exists, it is generally acknowledged that the sport of surfing was spawned in the South Pacific more than four thousand years ago. A casual pastime, ancient surfing was accomplished – prone or on one's knees – on any available floating device, from a single log to a bundle of reeds. It was not until around 1000 ad that surfers in the Polynesian archipelago of Hawai'i perfected the art of standing while riding waves. A highly developed sport of both commoners and kings, Hawaiian royalty, such as King Kamehameha I, utilized his athletic prowess on the surfboard as a means to confirm his status and social standing, a common practice throughout the island communities.

The sport of surfing was introduced to the West in 1779 by the writings of Lieutenant James King, a member of the British expedition led by Captain James Cook that landed on the islands in the previous year. His account, the first known mention of surfing in writing, painted a picture of an exotic and curious diversion greatly enjoyed by the locals.

The arrival of Europeans exposed Hawai'i as an excellent trading crossroads and soon whalers, merchants and vagabonds discovered this mid-Pacific paradise. The arrival of missionaries, however, proved to be the most devastating blow to the ancient sport of surfing. Calvinist Christians who arrived from England in 1821 frowned on many of the native traditions, especially those that displayed naked flesh or were considered frivolous. As a result, the sport and most remnants of Hawaiian cultural tradition all but disappeared for the remainder of the nineteenth century. Within years, only a few native practitioners – as well as interest from tourists such as American author Mark Twain, who wrote of his attempts at "surf-bathing" in his book, *Roughing It* (1872) – were keeping the sport from extinction.

By the turn of the twentieth century, the United States had annexed the Hawaiian Islands. Transportation from the mainland to the islands improved and promotional magazines such as the long-running *Paradise of the Pacific* were launched. Depictions of island life, including images of surfing, were instrumental in luring tourists by ocean liner.

The resurrection of surfing culture did not occur, however, until two major figures emerged on the scene: George Freeth, who introduced surfing to the mainland, and Duke Kahanamoku, widely considered to be the father of modern-day surfing. Half-Irish, half-Hawaiian, Freeth was a member of a loose-knit group of "beach boys" who practiced the

Magazine cover, 1936

now-rare sport at Waikiki Beach. In 1907 he was introduced to the renowned American writer, Jack London, vacationing with his wife in Honolulu. Impressed by Freeth's athletic prowess on the waves, London wrote a magazine article published in the widely read magazine *Woman's Home Companion*. A minor celebrity as a result, Freeth made his way to Southern California. He demonstrated his wave riding for crowds at Venice Beach, where he lived and established himself as a top lifeguard. Soon Freeth was on the payroll at railroad magnate and real estate developer Henry Huntington's beachside development in nearby Redondo Beach, where he promoted Freeth as "the man who could walk on water."

If Freeth brought surfing to the mainland, Duke Kahanamoku brought it to the world. A native Hawaiian and gifted aquatic athlete, Kahanamoku was also a Waikiki beach boy and helped found the surfing club *Hui Nalu* (Club of the Waves) in 1905. As a young man, he was breaking world-swimming records, and in 1912 he traveled to the Olympics in Stockholm, Sweden as a member of the American swimming team. On the way, he created a sensation with his surfing demonstrations in Santa Monica and Corona del Mar, California. His multiple gold medals at the Olympics formalized his position as the unofficial ambassador of Hawai'i, and the international exposure sparked a lifetime of traveling the world proselytizing the sport of surfing.

The new century in full swing, the visuals associated with surfing expanded beyond their use simply in promotional material for the islands. Celebrities posed for photographers at Waikiki Beach, on or next to surfboards. American magazine publishers featured surfers (or models posed as surfers) on their covers, while Hawaiian souvenirs liberally featured wave riders.

As a general awareness of surfing spread, California became the next big spot for the sport to flourish. In 1928, Wisconsin-born surfer Tom Blake helped organize the first Pacific Coast Surfriding Championships at Corona del Mar, which he won on a hollow surfboard he had built himself. Groups of young athletes along the coast were developing a casual surfing lifestyle, designing their own boards and adopting the easygoing Hawaiian attitude. Though surfers in the thirties and forties maintained a low profile, they were often portrayed in the press as athletic nonconformists. Surf photographers, such as John "Doc" Ball, captured these early and innocent years of the sport in California, both revealing and confirming a way of life that was to be envied and copied in years to come.

Movie handbill, 1967

Movie poster, 1962

Technological innovations after World War II transformed the surfboard from an unwieldy slab of redwood to a sleek platform for traversing the waves, while surfers were constantly changing the surfboard's shape, weight and maneuverability. Board design accelerated with the introduction of lightweight balsa wood, resin and fiberglass, while the sport itself became increasingly accessible and popular. For the most part, surfers were considered to be unconventional free spirits, with the media images generated after the War setting the stage to transform surfing from a sport into a lifestyle.

Jet travel to Hawai'i in the late fifties opened up the floodgates of tourism, ending the islands' relative isolation and exposing surfing to thousands of visitors. Across the Pacific, Australia began to establish itself as a third surfing center, when lightweight balsa boards were introduced in 1956. The release three years later of the film *Gidget*, a Hollywood version of real-life sixteen-year-old Kathy Kohner's innocent surfing exploits at Malibu Beach, made waves at the box office, altering the sport's image forever. As California emerged as a fountainhead of youth culture in the late fifties, surfing saturated the entertainment media – from the mega-hits of the Beach Boys to the sanitized beach movies featuring Annette Funicello and Frankie Avalon.

Images of surfers and surfing appeared in advertisements and album packaging (selling anything and everything except the actual activity of surfing) and surfboards and board shorts began to be manufactured for the mass market. Both the profits and the crowded beaches resulting from surfing's new-found popularity greatly dismayed many hardcore surfers. By the late sixties, corporate-sponsored contests and drugs further tainted a sport that had lost its innocence. Spin-off sports such as windsurfing, skateboarding and snowboarding developed their own tangential subcultures, each with its own trends, slang and graphics. By the eighties, major endorsement deals offered to the athletes and a burgeoning casual clothing market, soon dominated by surf wear, further commercialized the sport.

Despite the conflict of commercialization versus the personal pursuit of the wave, surfing continues to inspire a global following of participants and admirers. Drawn to the mystique of an alternative lifestyle and an endless summer, the lure of the wave and the images it inspires, the surfer endures as one of the most universally recognized symbols of personal freedom.

Die Jagd nach der perfekten Welle

Es gibt zwar keine schriftlichen Belege für die ersten Versuche des Menschen, auf den Wellen zu reiten, man nimmt jedoch an, dass der Surfsport vor über viertausend Jahren im Südpazifik seine Geburtsstunde erlebte. Anfangs wurde das Wellenreiten zum Zeitvertreib auf jeder Art von Schwimmkörper betrieben, vom einzelnen Baumstamm bis hin zum Schilfbündel – in Bauchlage oder auf den Knien. Erst um 1000 n. Chr. perfektionierten Surfer auf der polynesischen Inselgruppe Hawaii die Kunst, im Stehen auf den Wellen zu reiten. Hier wurde Surfen bei Bürgerlichen und Adligen zum hoch entwickelten Sport, und Herrscher wie König Kamehameha I. verschafften sich durch ihr athletisches Können auf dem Surfboard Rang und Ansehen.

Wellenreiten als Sport wurde im Westen 1779 durch Leutnant James King bekannt, der an der britischen Entdeckungsreise unter Captain James Cook teilgenommen hatte. Kings Reisebericht, die erste schriftliche Erwähnung des Surfens, zeichnete das Bild eines exotischen und äußerst merkwürdigen Zeitvertreibs, der bei den Südseeinsulanern sehr beliebt war.

Mit der Ankunft der Europäer wurde Hawaii ein wichtiger Knotenpunkt für den Seehandel, und sehr bald entdeckten Walfänger, Handelsleute und Vagabunden das Paradies mitten im Pazifischen Ozean für sich. Die Ankunft der Missionare sollte sich jedoch als schwerer Rückschlag für den uralten Surfsport erweisen. Den Calvinisten, die 1821 aus England eintrafen, waren viele der einheimischen Traditionen ein Dorn im Auge, besonders solche, die viel nackte Haut zur Schau stellten. Das Ergebnis war, dass der Surfsport zusammen mit dem Großteil der hawaiianischen Kultur für den Rest des 19. Jahrhunderts praktisch von der Bildfläche verschwand. Innerhalb weniger Jahre gab es nur noch eine Hand voll Einheimischer sowie einige Touristen, die diesen Sport vor dem Aussterben bewahrten. Zu ihnen zählte zum Beispiel Mark Twain, der in seinem Buch *Durch Dick und Dünn* (1872) von seinen Versuchen beim „Brandungsbaden" berichtete.

Um die Jahrhundertwende wurden die Hawaii-Inseln von den Amerikanern annektiert. Es gab regelmäßigen Schiffsverkehr zwischen Festland und Inseln und Werbemagazine wie das *Paradise of the Pacific* erschienen. Herrliche Bilder des Südseelebens, zu denen auch Darstellungen vom Surfen gehörten, sollten Touristen zur Anreise mit dem Ozeandampfer verleiten.

Zur Wiederauferstehung der Surfkultur kam es jedoch erst, als zwei wichtige Figuren auftauchten: George Freeth, der das Wellenreiten aufs amerikanische Festland brachte, und

Decal, ca. 1963

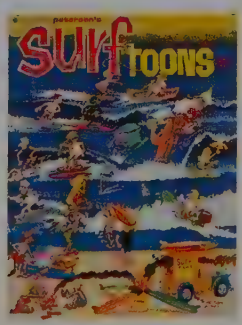
Duke Kahanamoku, der allgemein als Vater des modernen Surfsports gilt. Der halb irische, halb hawaiianische Freeth gehörte einer losen Gruppe von „Beach Boys" an, die den ungewöhnlichen Sport am Waikiki Beach ausübten. 1907 lernte Freeth den bekannten amerikanischen Schriftsteller Jack London kennen, der mit seiner Frau Urlaub in Honolulu machte. London war beeindruckt von Freeths athletischen Fähigkeiten und schrieb einen Artikel über ihn, der in der viel gelesenen Zeitschrift *Woman's Home Companion* veröffentlicht wurde. Dadurch erlangte Freeth einen gewissen Bekanntheitsgrad und zog nach Südkalifornien, ließ sich in Venice Beach nieder und wurde als Rettungsschwimmer und Wellenreiter gefeiert. Schon bald wurde er von dem Großindustriellen und Immobilienhändler Henry Huntington für dessen Strandsiedlung im nahe gelegenen Redondo Beach engagiert, wo man ihn als „Mann, der auf dem Wasser gehen kann" vermarktete.

Freeth brachte den Surfsport nach Amerika – und Duke Kahanamoku in die ganze Welt. Kahanamoku, waschechter Hawaiianer und hoch begabter Wassersportler, war ebenfalls einer der Waikiki Beach Boys und 1905 eines der Gründungsmitglieder des Surfclubs *Hui Nalu* (Club der Wellen). Als junger Mann brach er etliche Weltrekorde im Schwimmen und reiste 1912 mit dem amerikanischen Schwimmteam zur Olympiade nach Stockholm. Unterwegs sorgte er mit seinen Surfvorführungen in Santa Monica und Corona del Mar, Kalifornien, für Schlagzeilen. Seine zahlreichen Olympiasiege machten ihn zum inoffiziellen Botschafter Hawaiis, und er nutzte seinen hohen Bekanntheitsgrad, um den Rest seines Lebens um die Welt zu reisen und für den Surfsport zu werben.

Bilder vom Wellenreiten wurden nun allgegenwärtig: Prominente standen am Waikiki Beach mit Surfbrettern für die Fotografen Modell, amerikanische Zeitschriften brachten Bilder von Surfern (oder Modellen, die als Surfer posierten) auf den Titelblättern, und überall auf Hawaii bekam man Surf-Souvenirs in allen Formen und Farben.

Als das Surfen sich immer größerer Beliebtheit erfreute, entwickelte sich Kalifornien zum nächsten großen Surfspot. Der Surfer Tom Blake war einer der Ausrichter der ersten „Pacific Coast Surfriding-Championships" im Jahre 1928, die er mit seinem hohlen, selbst gebauten Surfbrett gewann. Unter jungen Sportlern bildete sich überall an der Pazifikküste ein cooler Surfing-Lifestyle heraus; sie entwarfen ihre eigenen Boards und übernahmen die gelassene Lebenseinstellung der Hawaiianer. In den dreißiger und vierziger Jahren blieben

Magazine cover, 1965



45 record sleeve, 1965

die Surfer zwar eher unauffällig, wurden in der Presse jedoch mehr und mehr als unangepasste Lebenskünstler dargestellt. Fotografen wie John „Doc" Ball hielten die frühen, unschuldigen Jahre dieses Sports in Bildern fest und führten der Welt damit einen Lebensstil vor, der später immer wieder beneidet und kopiert werden sollte.

Nach dem Zweiten Weltkrieg verwandelte sich das Surfbrett von einer unhandlichen Redwood-Planke in ein stromlinienförmiges Sportgerät – leichtgewichtiges Balsaholz, Kunstharz und Glasfaser machten es möglich – und die Surfer selbst bastelten unermüdlich an Form, Gewicht und Manövrierfähigkeit des Bretts. Das Wellenreiten wurde zum Populärsport. Surfer galten als unkonventionelle Freidenker, und die Bilderflut in den Medien trug dazu bei, dass der Surfsport in der Nachkriegszeit zum Lebensstil wurde.

Die Erschließung Hawaiis für den Massentourismus Ende der fünfziger Jahre setzte der Ruhe dort ein Ende und machte Tausende von Besuchern mit dem Wellenreiten bekannt. Am anderen Ende des Pazifiks begann mit der Einführung der leichtgewichtigen Balsabretter der Aufstieg Australiens zum dritten Surferparadies. Der Film *Gidget*, der drei Jahre später herauskam, eine Hollywood-Version der unschuldigen Surfabenteuer der sechzehnjährigen Kathy Kohner in Malibu Beach, schlug hohe Wellen und veränderte das Image des Sports für immer. Als Kalifornien Ende der Fünfziger zum Geburtsort diverser Jugendkulturen wurde, war das Surfen in den Unterhaltungsmedien omnipräsent – von den Megahits der Beach Boys bis hin zu den harmlosen Strandfilmen mit Annette Funicello und Frankie Avalon.

Bilder vom Surfen erschienen auf Plattenhüllen und in der Werbung (und bewarben so ziemlich alles außer dem Wellenreiten selbst), und Surfbretter sowie die zugehörigen Shorts wurden zu Massenprodukten. Viele ernsthafte Surfer ärgerten sich über die Kommerzialisierung ihres Sports und die überfüllten Strände. Ende der sechziger Jahre nahmen gesponserte Wettbewerbe und Drogen dem Sport endgültig seine Unschuld. Später daraus hervorgegangene Sportarten wie Windsurfen, Skateboarden und Snowboarden entwickelten ihre jeweils eigenen verwandten Subkulturen, jede mit ihren eigenen Trends, eigener Sprache und eigener Ästhetik. In den Achtzigern wurde das Wellenreiten durch große Werbeverträge der Sportler und einen boomenden Markt für Freizeitkleidung weiter kommerzialisiert.

Trotz des Konflikts zwischen Kommerzialisierung und der persönlichen Jagd nach der perfekten Welle ist der Surfsport nach wie vor für eine weltweite Anhängerschaft von Aktiven und Bewunderern eine Quelle der Inspiration. Das Surfen steht für den Traum vom alternativen Lebensstil, für endlose Sommer und die magische Anziehungskraft der Welle und gilt bis heute als Symbol für individuelle Freiheit.

Sensation surf

Si aucun écrit ne retrace les premières tentatives de l'homme pour dompter les vagues, il est généralement admis que le surf est né dans le Pacifique Sud il y a plus de quatre mille ans. Sport de loisir, il se pratique alors à plat ventre ou à genoux, sur un tronc d'arbre, des roseaux, etc. Ce n'est que vers 1000 apr. J.-C. que les surfeurs de l'archipel de Hawaii, commencent à se mettre debout sur les vagues. Le surf trouve ses adeptes parmi le peuple et la noblesse, et le roi Kamehameha I^{er} n'hésite pas à réaliser de véritables prouesses sur sa planche pour asseoir son statut social, pratique courante dans les îles à cette époque.

Le surf fait son apparition en Occident en 1779, dans les écrits du lieutenant James King, membre de l'expédition du capitaine James Cook qui a débarqué à Hawaii l'année précédente. Son récit décrit un passe-temps exotique et original très apprécié de la population locale. Avec l'arrivée des Européens, Hawaii devient un carrefour commercial stratégique du Pacifique. Baleiniers, marchands et vagabonds découvrent bientôt ce coin de paradis. L'arrivée des missionnaires, en revanche, nuit beaucoup à la pratique du surf. Les calvinistes, arrivés d'Angleterre en 1821, balayent nombre de traditions locales, la nudité, le plaisir et la légèreté étant peu compatibles avec leur foi. C'est ainsi que le surf, et une grande partie de la culture hawaiienne, ont bien failli disparaître au XIX^{e} siècle. Et c'est seulement grâce à quelques autochtones et à l'intérêt de touristes comme Mark Twain, qui relate sa propre expérience dans *À la dure* (1872), que le surf échappe à la disparition totale.

Au début du XX^{e} siècle, les États-Unis annexent les îles Hawaii. Les transports entre le continent et les îles s'améliorent et des magazines comme *Paradise of the Pacific* font leur apparition. Les descriptions de la vie dans les îles font la part belle au surf pour inciter les touristes à embarquer sur les grands paquebots.

Cependant, la culture du surf ne renaît véritablement qu'avec l'émergence de deux grandes figures mythiques : George Freeth, qui introduit ce sport sur le continent, et Duke Kahanamoku, considéré comme le père du surf moderne. George Freeth, fils d'un marin irlandais et d'une Hawaiienne, fait partie d'un groupe de surfeurs qui a investi la plage de Waikiki. En 1907, il rencontre Jack London, en vacances à Honolulu avec son épouse. L'écrivain américain, impressionné par les exploits du jeune homme, rédige un article publié dans un magazine largement diffusé, *Woman's Home Companion*. George Freeth, auréolé d'une relative célébrité, gagne le sud de la Californie où il devient maître nageur et sauveteur.

Movie still, from *Turnabout*, 1940

Comic book cover, 1966

Ses démonstrations au large de la plage de Venice, où il vit et travaille, soulèvent l'enthousiasme des foules. Il ne tarde pas à être employé par Henry Huntington, magnat des chemins de fer, promoteur immobilier et propriétaire d'un complexe à proximité de Redondo Beach.

C'est donc George Freeth qui importe le surf sur le continent américain, mais c'est à Duke Kahanamoku que l'on doit de l'avoir fait découvrir au monde. D'origine hawaiienne, cet athlète accompli fréquente également la plage de Waikiki et participe à la création du club de surf *Hui Nalu* (le Club des Vagues) en 1905. Très jeune, il commence à battre les records du monde de natation, et en 1912, il rejoint l'équipe américaine candidate aux Jeux Olympiques de Stockholm et ne manque pas de faire sensation avec des démonstrations de surf à Santa Monica et à Corona del Mar, en Californie. Les médailles d'or qu'il remporte aux Jeux font de lui l'ambassadeur non officiel de Hawaii, et la renommée dont il bénéficie désormais lui permet de consacrer sa vie à la promotion du surf dans le monde entier.

Avec le siècle nouveau, les images de surf dépassent le simple cadre de la promotion des îles. Des vedettes se mettent à poser sur la plage de Waikiki, une planche à la main, ou sur l'eau, en pleine action. Les magazines américains publient en couverture des photos de surfeurs (ou de mannequins habillés en surfeurs) et les souvenirs vendus à Hawaii jouent sur ce nouvel engouement. Petit à petit, le surf gagne en notoriété et la Californie devient la deuxième terre de prédilection pour la pratique de ce sport. En 1928, le surfeur Tom Blake, originaire du Wisconsin, participe à l'organisation, à Corona del Mar, des premiers championnats de surf de la côte Pacifique, qu'il remporte sur une planche creuse qu'il a lui-même construite. Sur la côte, des groupes de jeunes surfeurs adoptent un mode de vie particulier ; ils fabriquent eux-mêmes leurs planches et s'inspirent de la manière d'être décontractée des Hawaiiens. Malgré leur discrétion, les surfeurs des années 1930 et 1940 sont décrits dans la presse comme des sportifs anticonformistes. Certains photographes spécialisés comme John « Doc » Ball ont immortalisé cet âge d'or du surf californien, révélant et plébiscitant ainsi un mode de vie qui allait être envié et imité de longues années durant.

Après la Seconde Guerre mondiale, les innovations techniques transforment la pratique

du surf : les planches de séquoia peu pratiques laissent la place à des planches aux lignes pures conçues pour fendre les vagues, tandis que les surfeurs ne cessent de vouloir améliorer leur matériel. La fabrication des planches est facilitée grâce à l'utilisation du balsa, bois très léger, de la résine et de la fibre de verre. Le surf se démocratise et ses adeptes se multiplient.

À la fin des années 1950, le développement des voyages en avion met fin au relatif isolement de l'archipel. Les touristes débarquent en masse à Hawaii et découvrent le surf. L'Australie devient le troisième haut lieu du surf avec l'apparition, en 1956, des planches en balsa, beaucoup plus légères. Trois ans plus tard, *Gidget*, film hollywoodien inspiré de la vie de Kathy Kohner, jeune surfeuse de seize ans, célèbre pour ses exploits sur la plage de Malibu, fait un tabac dans les salles et change pour toujours le regard porté sur le surf. La Californie devient la Mecque de la jeunesse et le surf est omniprésent dans les médias, des Beach Boys aux films édulcorés avec Annette Funicello et Frankie Avalon.

La publicité et l'industrie du disque usent et abusent des photos de surfeurs : elles vendent absolument tout et n'importe quoi grâce au surf, mais rien qui ait un rapport avec le sport lui-même. Planches et vêtements de surf envahissent le marché. À la fin des années 1960, l'omniprésence des sponsors et la fréquence des problèmes de drogue entachent encore davantage l'image d'un sport qui a définitivement perdu son innocence. Les sports dérivés (planche à voile, skateboard, snowboard) donnent naissance à des sous-cultures ayant chacune un langage, un style graphique et des tendances propres. Dans les années 1980, les sportifs signent d'importants contrats publicitaires, le marché du *sportswear* explose et le surf n'en devient que plus commercial.

Dans cet éternel combat entre marketing et amour des vagues, le surf compte toujours de nombreux adeptes et admirateurs. Bercé par un mode de vie alternatif et par les douces images que suscitent l'été perpétuel et la quête de la vague idéale, le surfeur reste l'un des plus grands symboles de liberté individuelle.

Tourist photo stage, Venice, California, ca. 1980

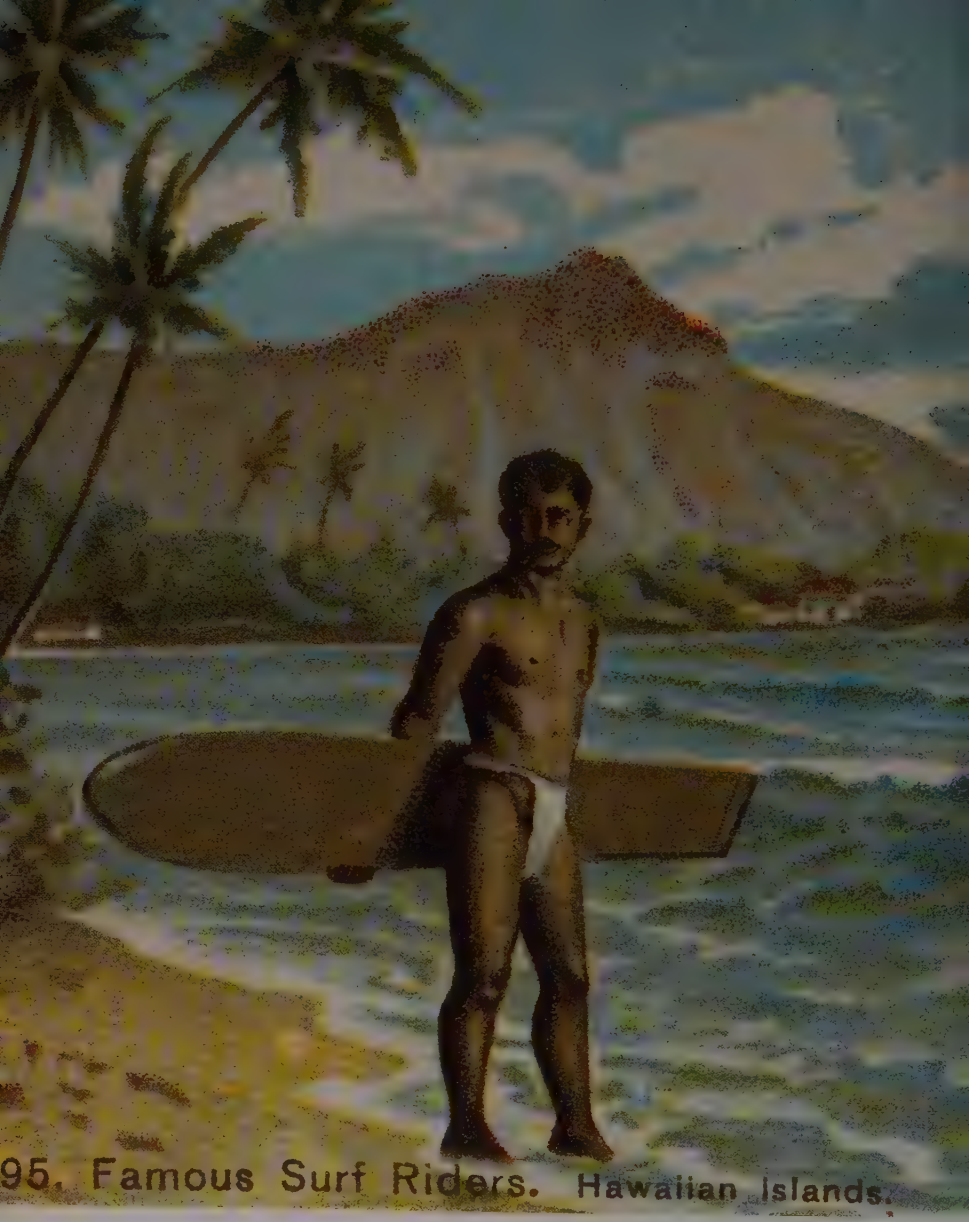
A View of Karakakooa in Owyhee, engraving, John Weber, 1784

Jeux Haviens, engraving, E. Riou, 1873

► *Surf Swimming by Sandwich Islanders*, engraving, anonymous, 1872

Untitled, woodcut, O. B. Patterson, 1960

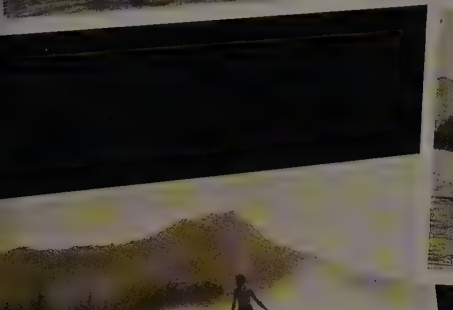
▶ Untitled, woodcut, anonymous, ca. 1938

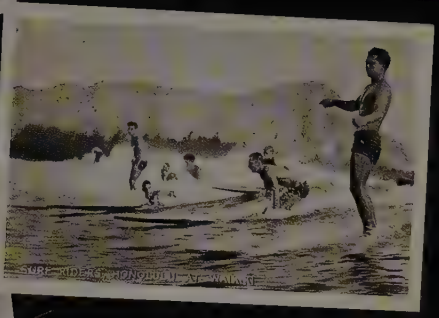


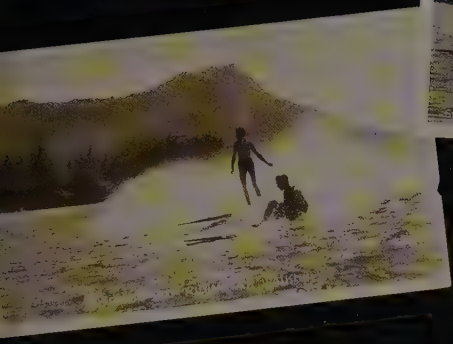
Postcard, ca. 1911

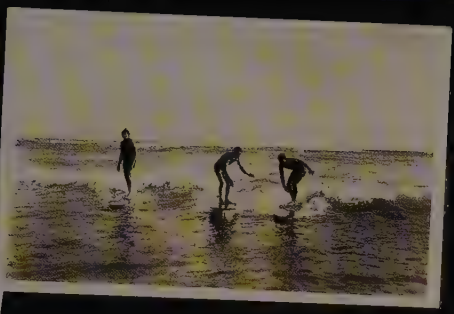
Souvenir postcard pack, ca. 1935

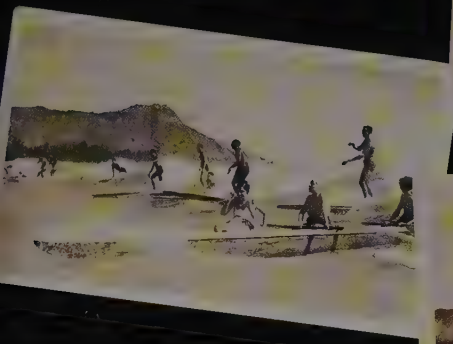
► Miscellaneous postcards, 1930s

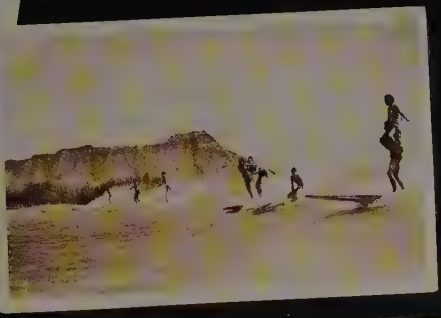


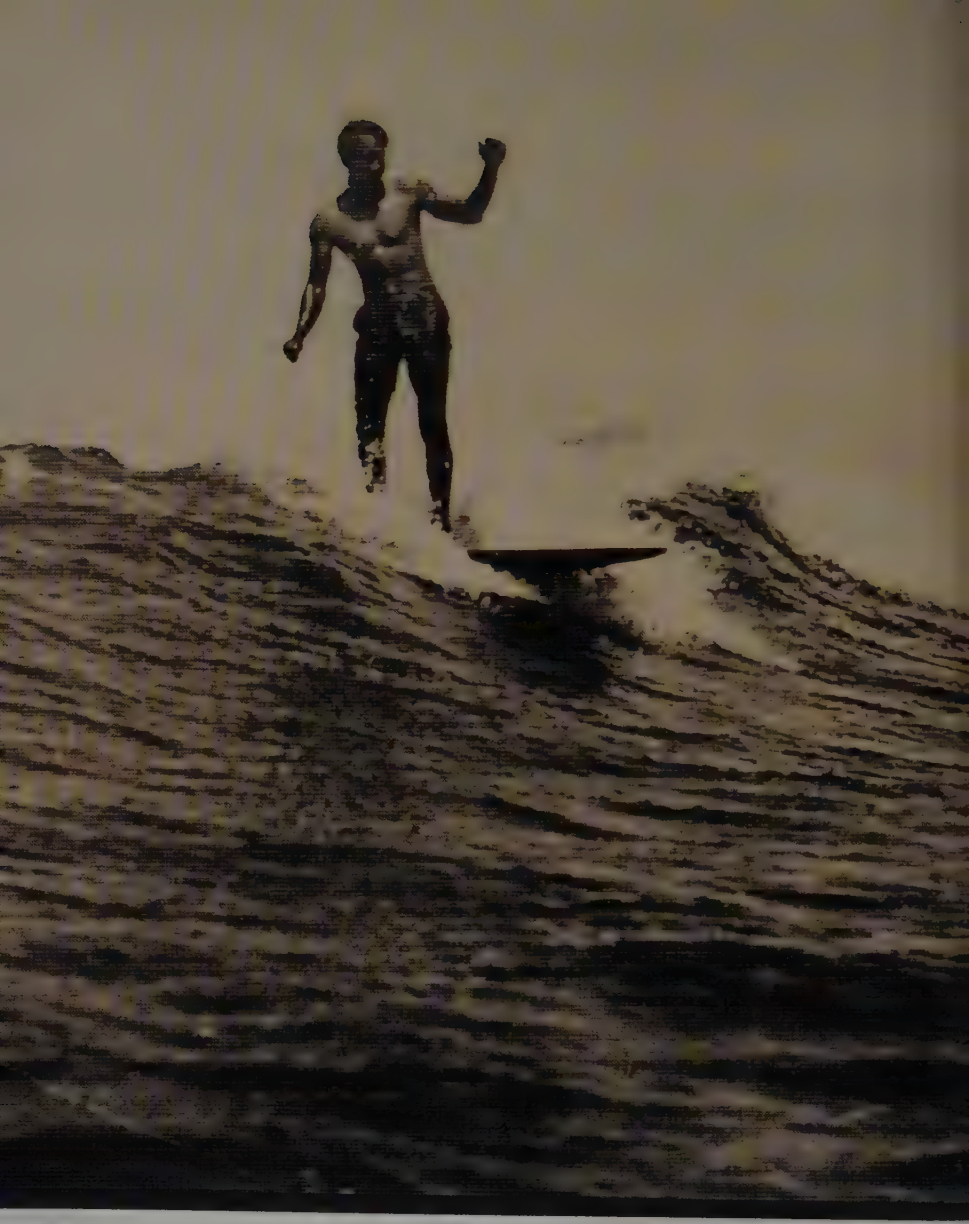




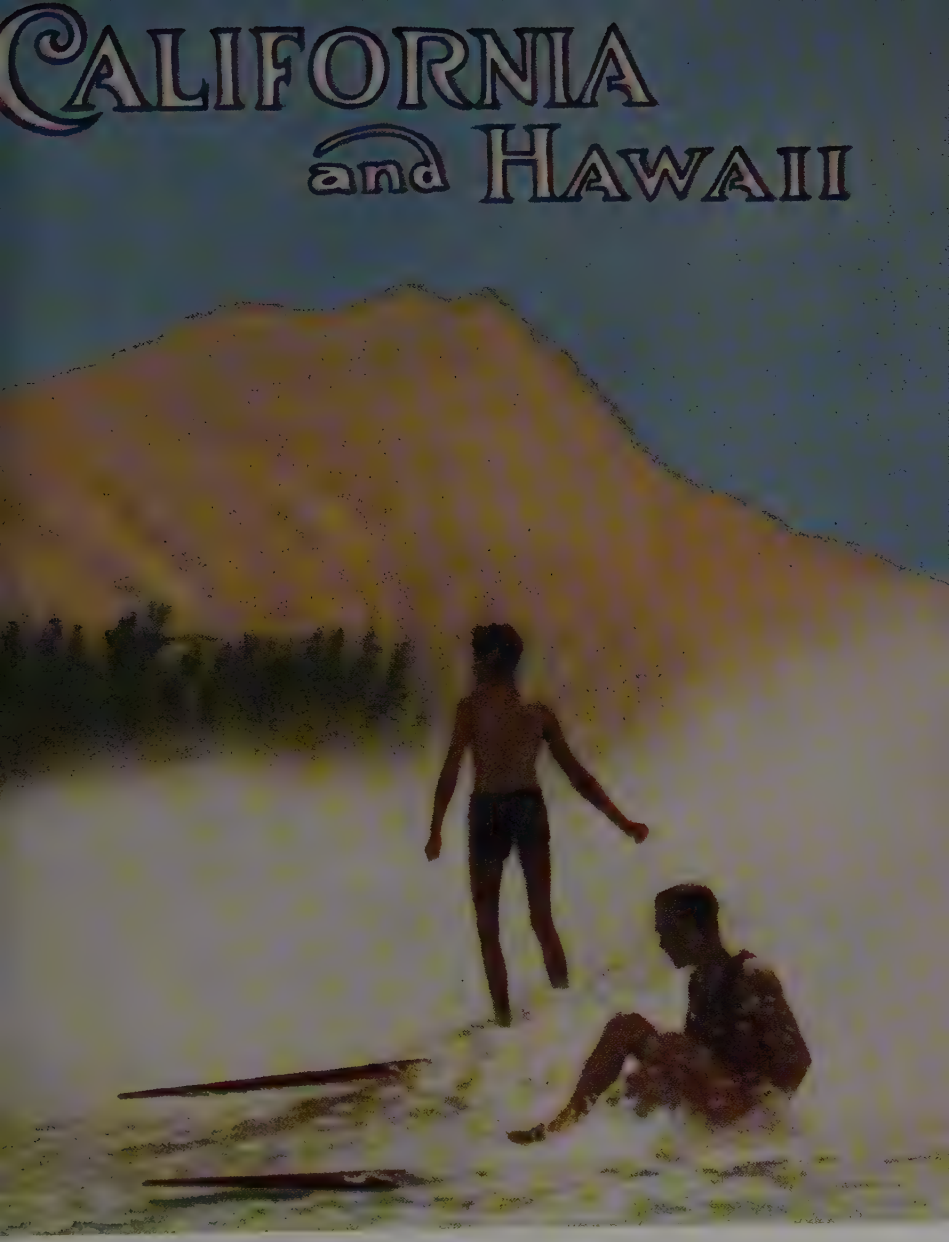








Photograph, Hawaiian surfer, ca. 1932



Tourist brochure, 1920s

SEAHAWK

Snapshot, Waikiki, Hawai'i, ca. 1922

◂ Snapshot, Hermosa Beach, California, ca. 1933

Children's book illustration, from *Kimo*, 1928

Tourist brochure, ca. 1928

Magazine cover, ca. 1910

▸ Magazine cover, 1919

THE
STOWAWAY
C. PHILIPPI
VOL. 2, NO. 6. HAWAIIAN NUMBER SEPT. 11, 1919.

PARADISE OF THE PACIFIC

HAWAII'S ILLUSTRATED MONTHLY MAGAZINE

LIDAY NUMBER 1932

top: Postcard, ca. 1938
bottom: Postcard, ca. 1940
◂ Magazine cover, 1932

Postcard, ca. 1922

Hobie Alter

John "Doc" Ball

Tom Blake

Bruce Brown

Lance Carson

Mickey Dora

Phil Edwards

George Freeth

Margo Godfrey

Joyce Hoffman

SURF LEGENDS

Hap Jacobs

Duke Kahanamoku

Rabbit Kekai

Greg Noll

David Nuuhiwa

John Severson

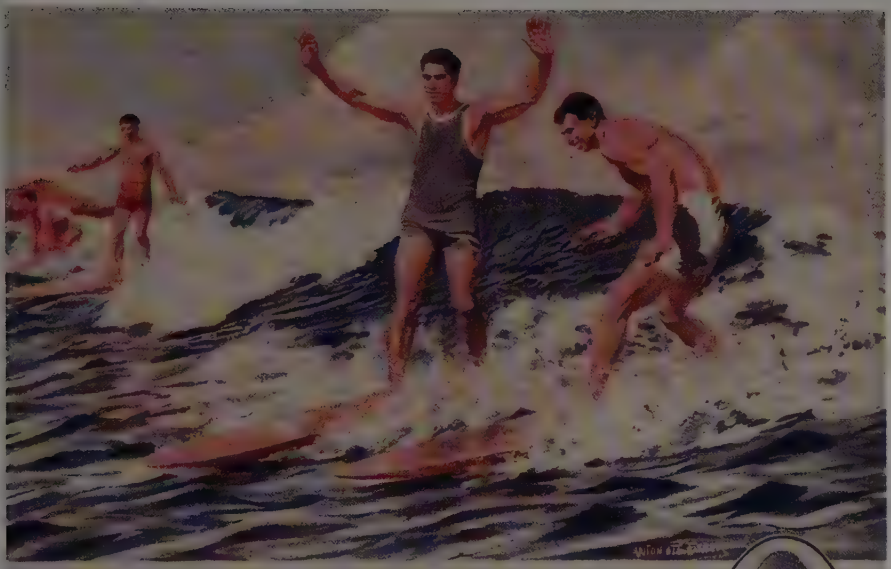
Kelly Slater

Jock Sutherland

Butch Van Artsdalen

Dewey Weber

Nat Young



Valspar—the Varnish of countless uses—

DUKE KAHANAMOKU of Hawaii, famous athlete, expert on the surf-board and world champion 100-metre swimmer has discovered still another use for Valspar. Duke Kahanamoku writes:

Honolulu, T. H., May 3, 1921

"Have used Valspar on my surf-boards for several years, and find that it preserves the wood, because it is waterproof and prevents the water from soaking in. No matter how long the board is used in the water, the Valspar is not affected and does not change color." DUKE KAHANAMOKU.

Valspar is durable, easy to apply, weatherproof and *waterproof*—"the Varnish that won't turn white."

Valspar's well-known uses—on floors, furniture, woodwork, linoleum, airplanes, boats and railroad trains—are supplemented by countless others such as

Baby Carriages	Golf Clubs
Window Screens	Tents
Trunks	Fishing Rods
Hand Luggage	Tennis Rackets
Wicker Furniture	Oilskins
Refrigerators	Gun Stocks
Fireless Cookers	Snow Shoes
Draining Boards	and Skis
Boots and Shoes	Etc., etc.

In fact, anything that's worth varnishing is worth Valsparring.

Don't overlook the coupon below.

VALENTINE & COMPANY

Largest Manufacturers of High Grade Varnishes in the World—Established 1832

New York Chicago Boston Toronto London Paris Amsterdam

W. P. FULLER & Co., Pacific Coast

VALENTINE'S VALSPAR

The Varnish That Won't Turn White

This coupon is worth 20 to 60 cents

VALENTINE & COMPANY, 456 Fourth Ave., New York

I enclose dealer's name and stamps, amounting to 15c for each 35c sample can checked at right. (Only one sample of each product supplied at this special price. Write plainly.)

Dealer's Name.....

Dealer's Address.....

Your Name.....

Valspar . . . ☐

Valspar Stain . ☐

State color.....

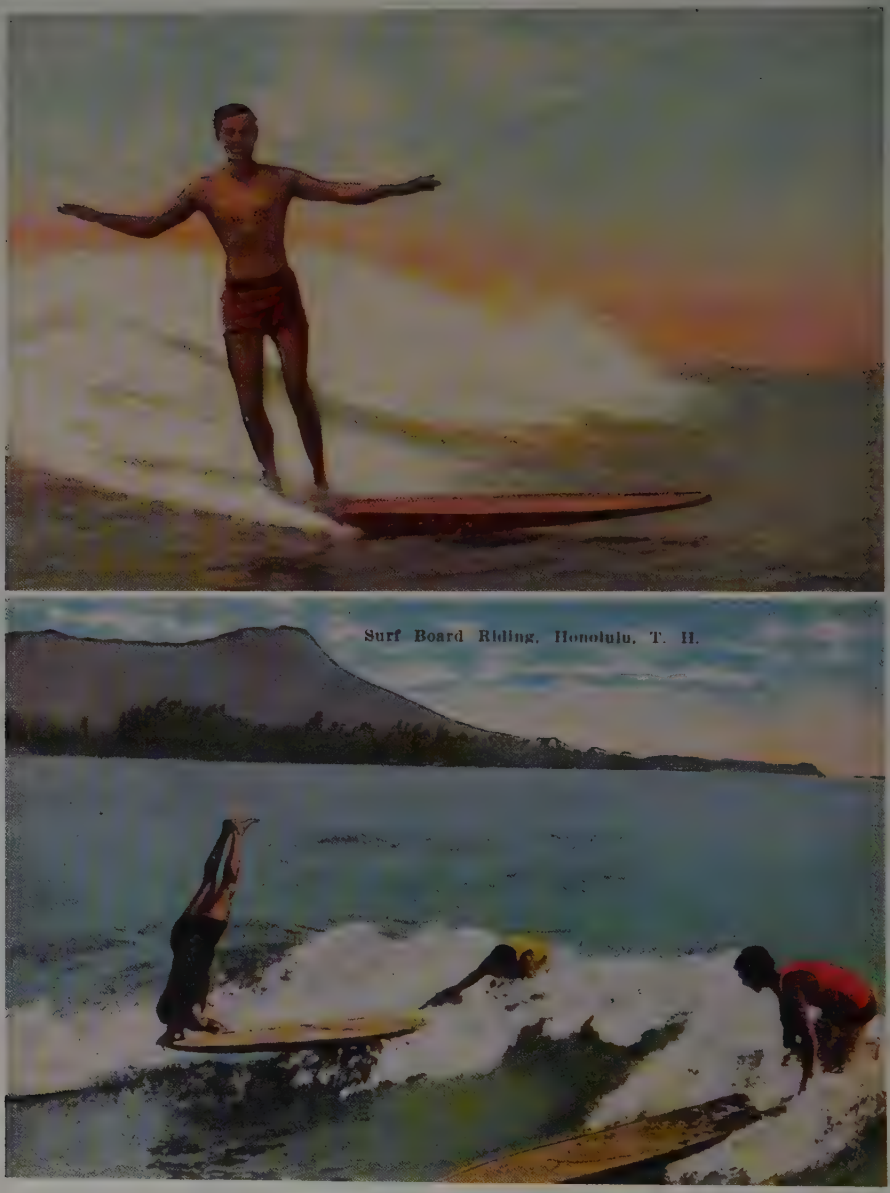
Valspar Enamel ☐

State color.....

top: Postcard, ca. 1918
bottom: Postcard, ca. 1915
◄ Advertisement, 1922
◄◄ Paddleboard models, Santa Monica Pier, photograph, Adelbert Bartlett, ca. 1940
► Magazine cover, 1939

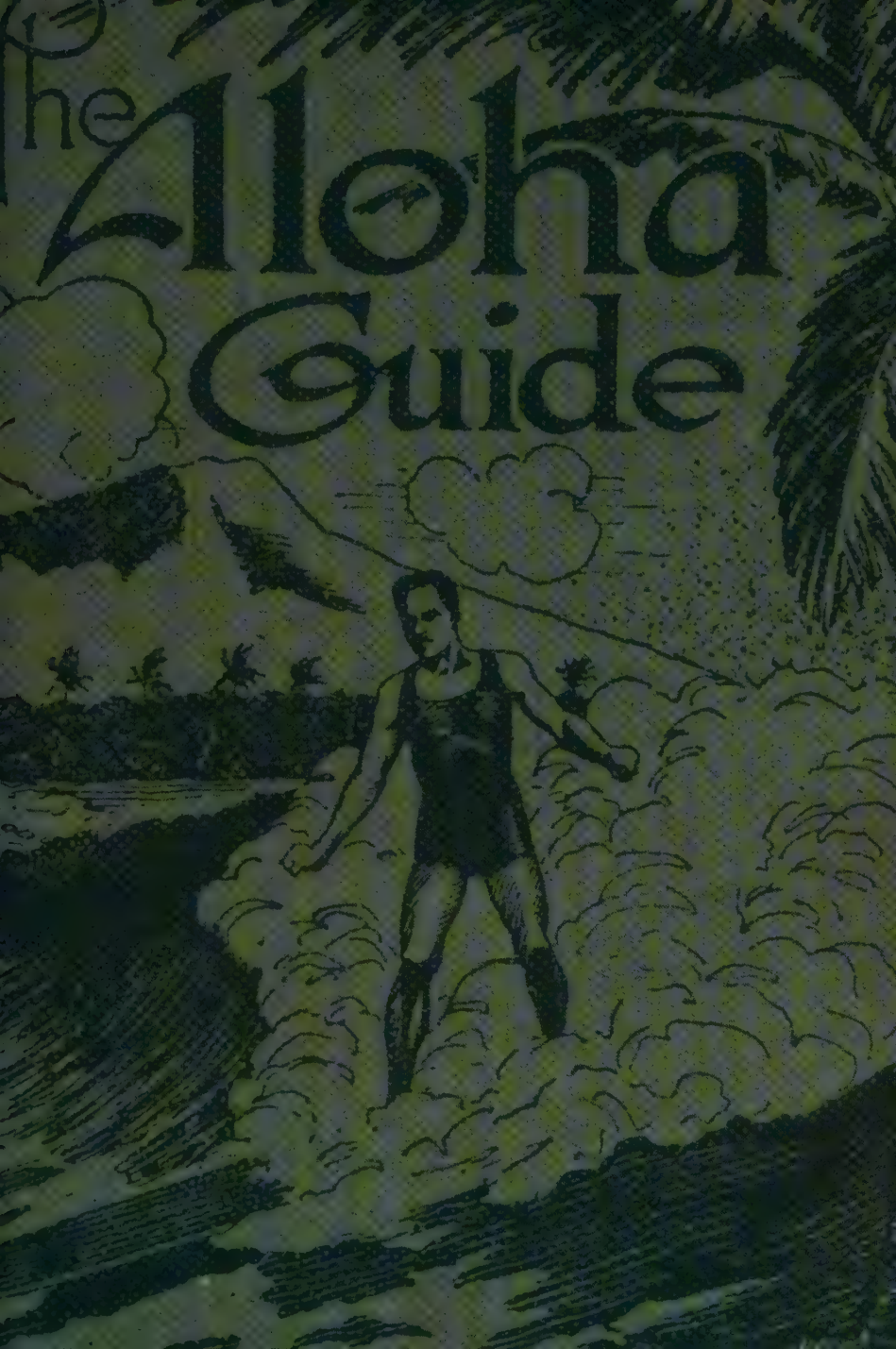
JUNE, 1939 35 CENTS

Travel

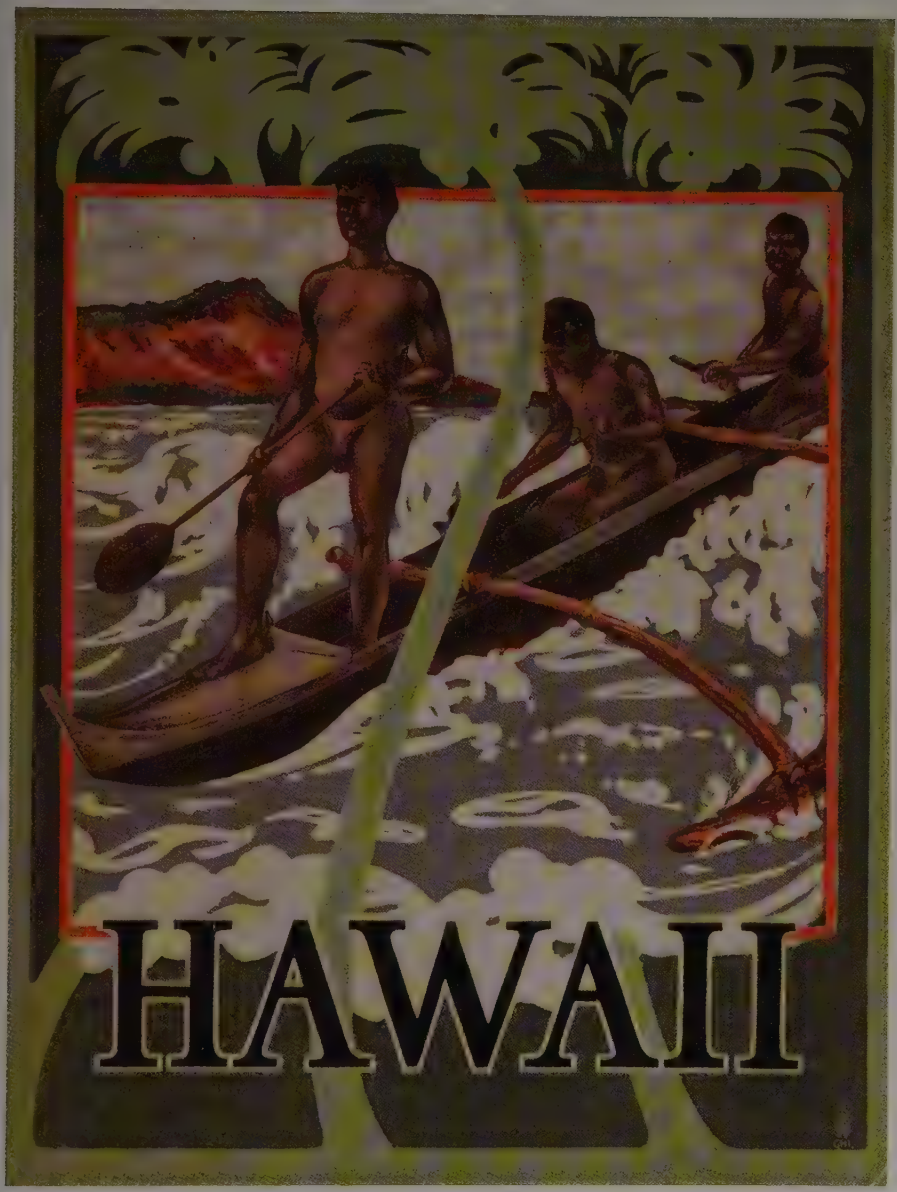


top: Postcard, ca. 1925
bottom: Postcard, ca. 1920
▶ Book cover, 1915

The Aloha Guide



MACLEOD
HAWAIIAN
ISLANDS



Book cover, 1903

◂ Travel brochure, ca. 1933

Travel brochure, ca. 1924

◂ Children's book illustration, from *Kala of Hawai'i*, 1936

HAWAIIAN

is EAS

by **PAUL W. GARTNER**

YOU are 300 feet off the beach in a ho ing warm surf. You watch your chance catching a big comber just as she breaks, as the sled breasts the sea you flip your l water sled end for end, heading her nose tow shore.

The sea lifts and starts to break. But it never c as far as you are concerned! You are sliding do the forward face of the great warm wave at 30 m an hour! The sled is going so fast that it has bec very stable, and you can get up and stand upo Say, is this fun? Wow!!

One ride and you'll say there is nothing in world, not even flying, that has the fun that thrilling water sport has. And that the water is the greatest invention in the world. But wait I tell you—

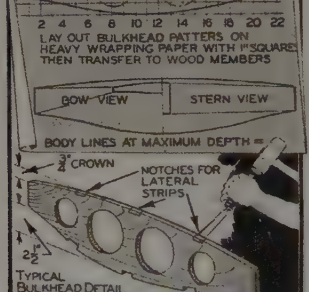
Used on Beach at Waikiki

The original Hawaiian water sleds or surf boa are solid planks of light native wood. Unless are living right in Hawaii, you'd have to have raw materials shipped to you. Gloom. Not so g Visions of water sled vanish.

But up pops Thomas E. Blake, a friend of m who has improved the original water sled until product shown here is even superior, faster lighter than the original Waikiki article.

Blake was a life guard at Waikiki and these are own plans. The resulting sled is so good that he it patented, being issued U. S. Patent No. 1,872 on Aug. 16, 1930. We have a letter, forwarded to the editor of MODERN MECHANIX AND INVENTIONS, allowing every reader to build from these plans. Mr. Blake felt it would bet-

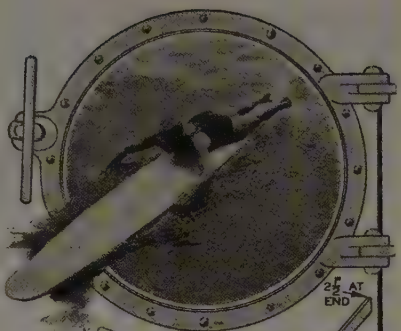
2 4 6 8 10 12 14 16 18 20 22
LAY OUT BULKHEAD PATTERS ON HEAVY WRAPPING PAPER WITH 1" SQUARES THEN TRANSFER TO WOOD MEMBERS
BOW VIEW
STERN VIEW
BODY LINES AT MAXIMUM DEPTH



Top view: Sled coasting. Center: Laying out sections. Below: Building and using sled. Note swimming p The sled rides downhill on the forward face of the wave when coasting in the surf, and attains great speed. As left below, the sled is fine for developing a swimmer's shoulder and arm muscles, and is useful for rescue

WATER SLED
BUILD

ough arrangements with the patent er Modern Mechanix and Inventions esenting this fine piece of aquatic ing equipment which has many novel Build one and get a new thrill g down combers at the sea shore!



rve the aquatic world to make the plans public lo try to "farm" them in some other way. Of e, it is understood you are not to build a sled le.

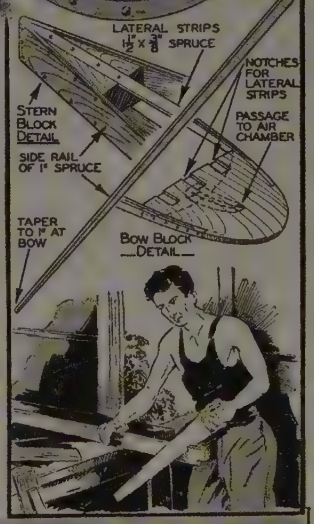
New Sled Great Improvement

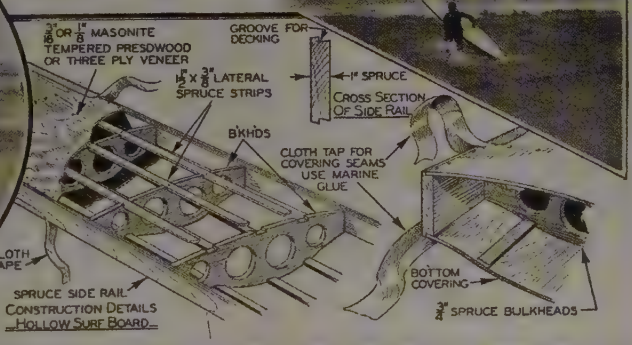
new sled is bigger and lighter than the iian article.

reased efficiency has resulted among lifesaving on southern California beaches with the adop- f this hollow surf board.

fe guard operating a water sled can cover 100 in a little more than 30 seconds, which is ap- mately half the time required by an expert mer to negotiate that distance. And where a ming rescuer may face serious difficulty in aching and handling a person in distress, the pon the buoyant board simply pulls his subject d and paddles to safety.

e dangers of the tide rip—a treacherous current sweeps seaward along a local channel formed e backwash of the breakers—are minimized by e of the water sled. Not infrequently a single ip will find several unfortunates caught at the same time. Upon the hollow board a lone guard may keep afloat from six to ten persons. In addition, the water sled is very effective in bearing a paddler seaward

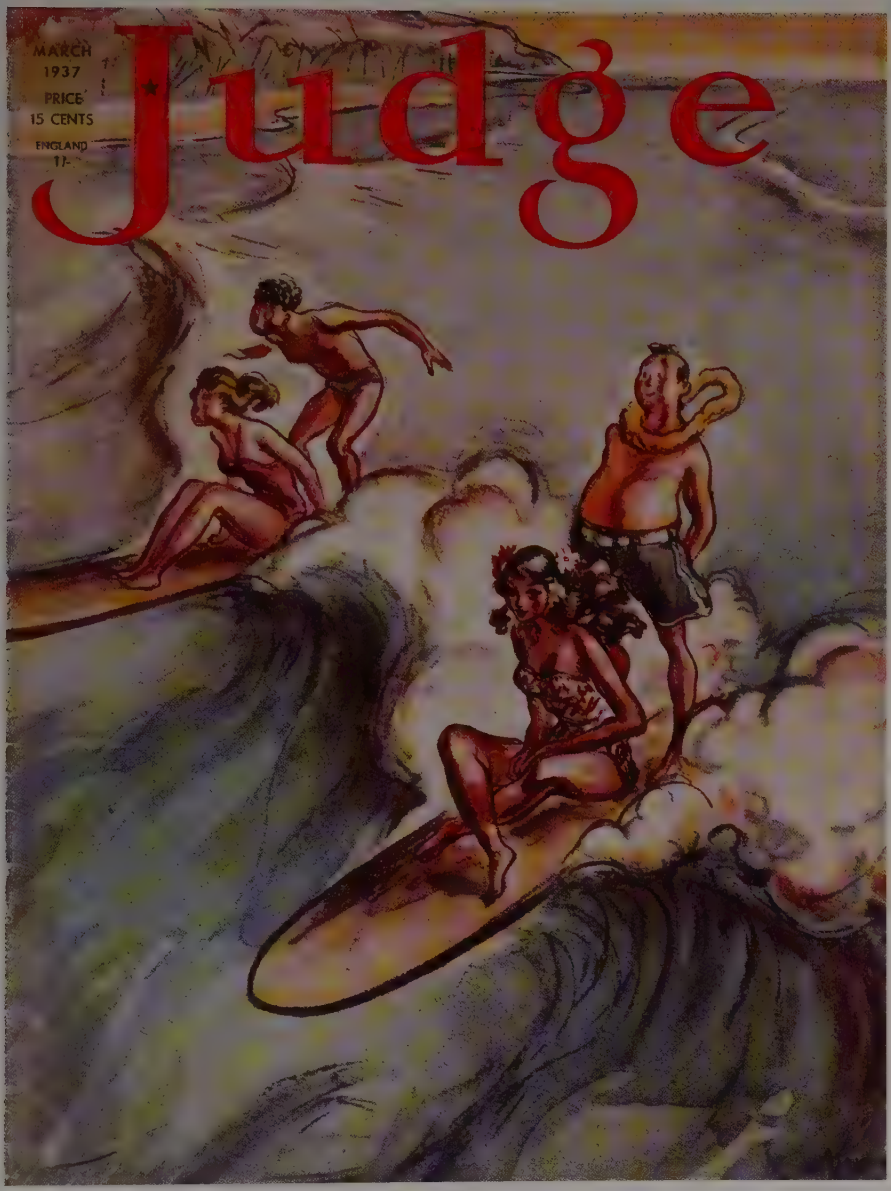

LATERAL STRIPS 1½" x ⅜" SPRUCE
NOTCHES FOR LATERAL STRIPS
STERN BLOCK DETAIL
PASSAGE TO AIR CHAMBER
SIDE RAIL OF 1" SPRUCE
TAPER TO 1" AT BOW
BOW BLOCK DETAIL



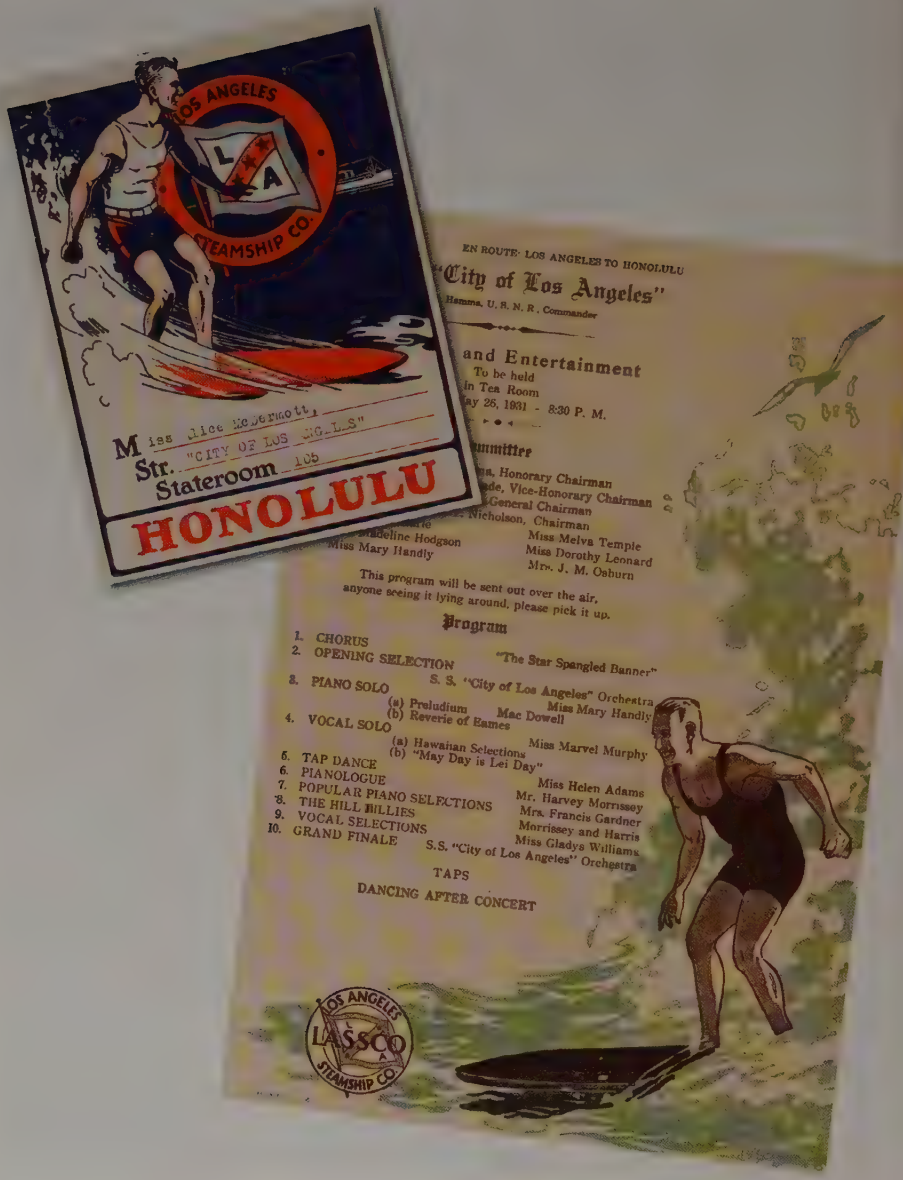
ow sled is paddled. Right center: Launching sled in surf. Other views clearly show construction of sled. block may be a piece of white pine and the side strips of spruce. The stern block is of spruce. The battens of any light wood which will hold fastenings well. In spite of its length, the board is light and easily handled.

Magazine cover, 1923

◂ Magazine article, 1933



Magazine cover, 1937


LOS ANGELES
L A
STEAMSHIP CO.
Miss Alice McDermott
Str. "CITY OF LOS ANGELES"
Stateroom 105
HONOLULU
EN ROUTE: LOS ANGELES TO HONOLULU
"City of Los Angeles"
Hamma, U. S. N. R., Commander
and Entertainment
To be held
in Tea Room
ay 26, 1931 - 8:30 P. M.
ummittee
ns, Honorary Chairman
ade, Vice-Honorary Chairman
General Chairman
Nicholson, Chairman
Miss Melva Temple
Miss Dorothy Leonard
Mrs. J. M. Osburn
Miss Madeline Hodgson
Miss Mary Handly
This program will be sent out over the air.
anyone seeing it lying around, please pick it up.
Program
1. CHORUS "The Star Spangled Banner"
2. OPENING SELECTION S. S. "City of Los Angeles" Orchestra
3. PIANO SOLO Miss Mary Handly
(a) Preludium Mac Dowell
(b) Reverie of Eames
4. VOCAL SOLO Miss Marvel Murphy
(a) Hawaiian Selections
(b) "May Day is Lei Day"
5. TAP DANCE Miss Helen Adams
6. PIANOLOGUE Mr. Harvey Morrissey
7. POPULAR PIANO SELECTIONS Mrs. Francis Gardner
8. THE HILL BILLIES Morrissey and Harris
9. VOCAL SELECTIONS Miss Gladys Williams
10. GRAND FINALE S.S. "City of Los Angeles" Orchestra
TAPS
DANCING AFTER CONCERT
LOS ANGELES
LASSCO
STEAMSHIP CO.

top: Luggage sticker, ca. 1926
bottom: Steamship program, 1931
► Steamship program, 1929

S. S. "City of Honolulu"

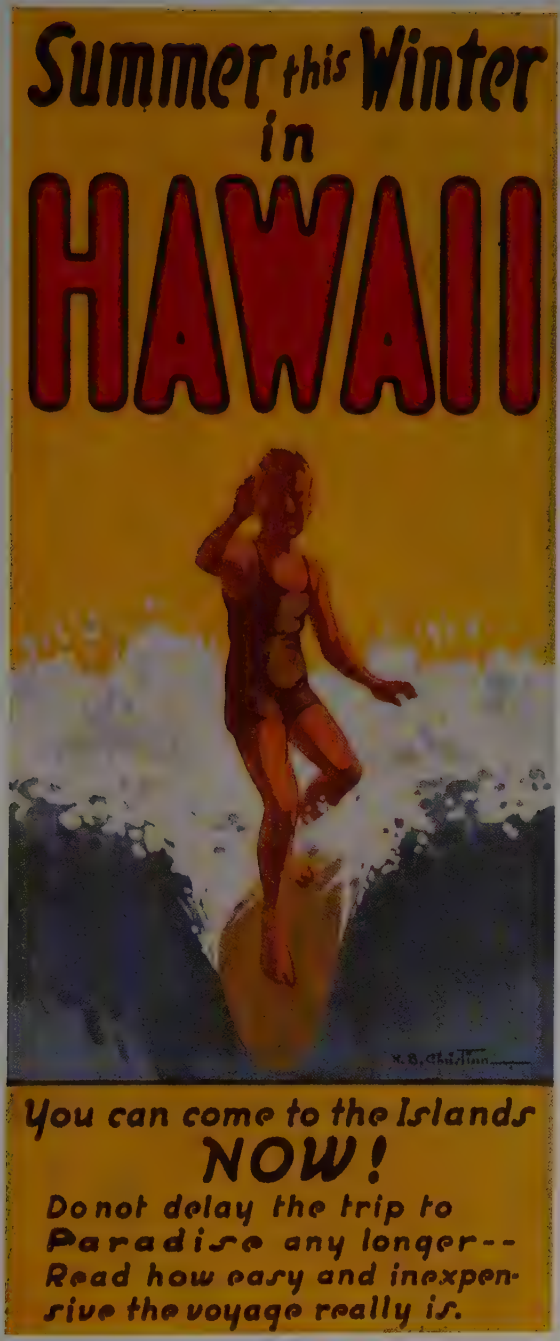
VOYAGE 33 ENROUTE: LOS ANGELES to HONOLULU

THURSDAY, NOVEMBER 21, 1929 2:00 P. M.

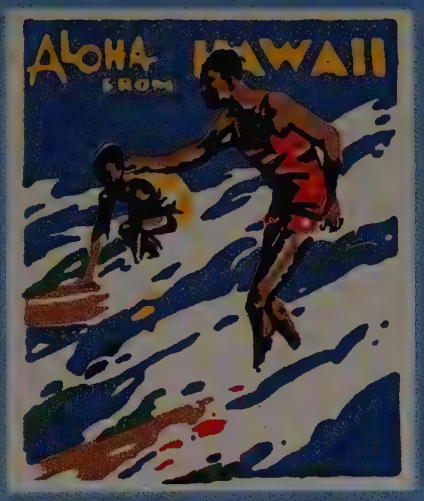
Gymkhana Programme

1.	Potato and Spoon Race	Ladies
2.	Potato Race	Children
3.	Cockfight	Gentlemen
4.	Nail Driving Contest	Ladies
5.	Kiddie Kar Race	Gentlemen
6.	Shaving Contest	Ladies and Gentlemen
7.	Are You There, Casey	Gentlemen
8.	Cigarette and Necktie Race	Ladies and Gentlemen
9.	Musical Chairs	Children
10.	Tug of War	Ladies vs. Gentlemen

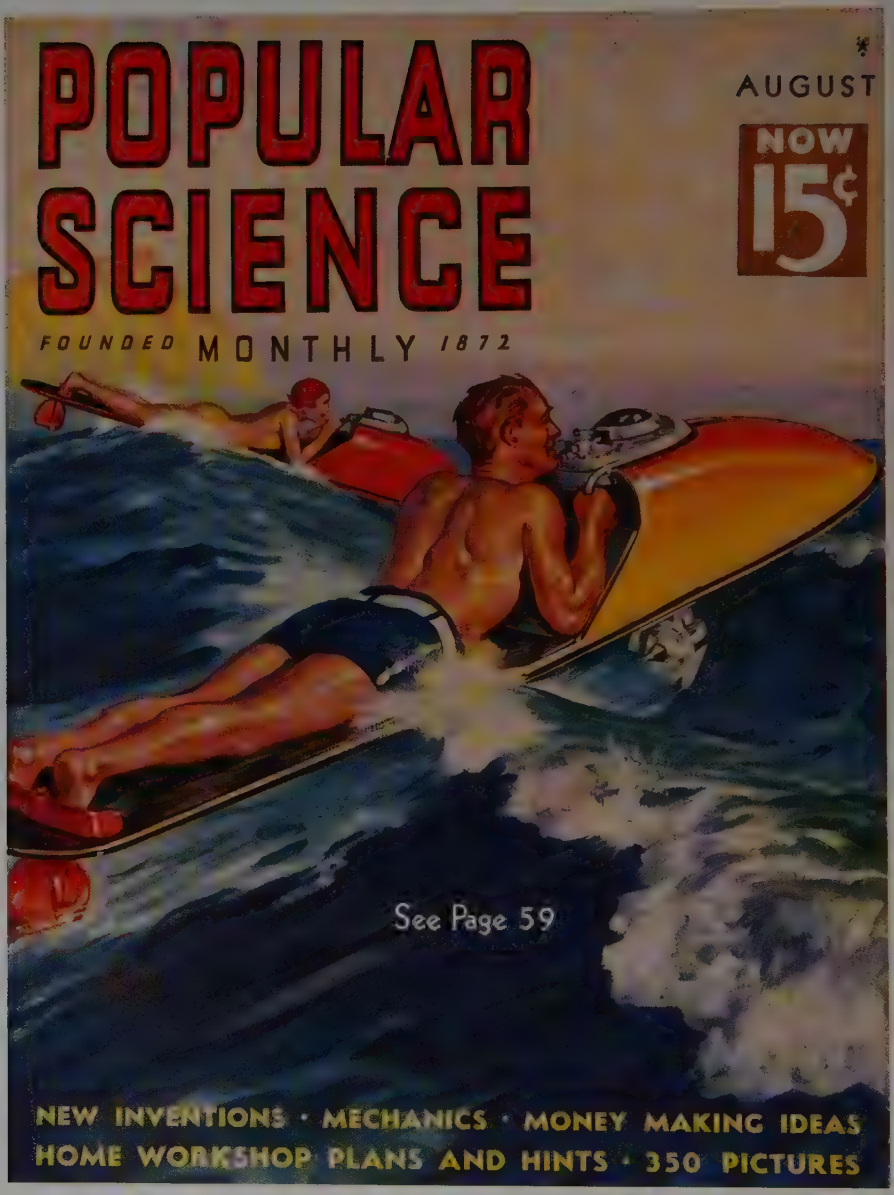
Trading stamps, ca. 1940
► Travel brochure, ca. 1916


Summer this Winter
in
HAWAII
You can come to the Islands
NOW!
Do not delay the trip to
Paradise any longer--
Read how easy and inexpen-
sive the voyage really is.

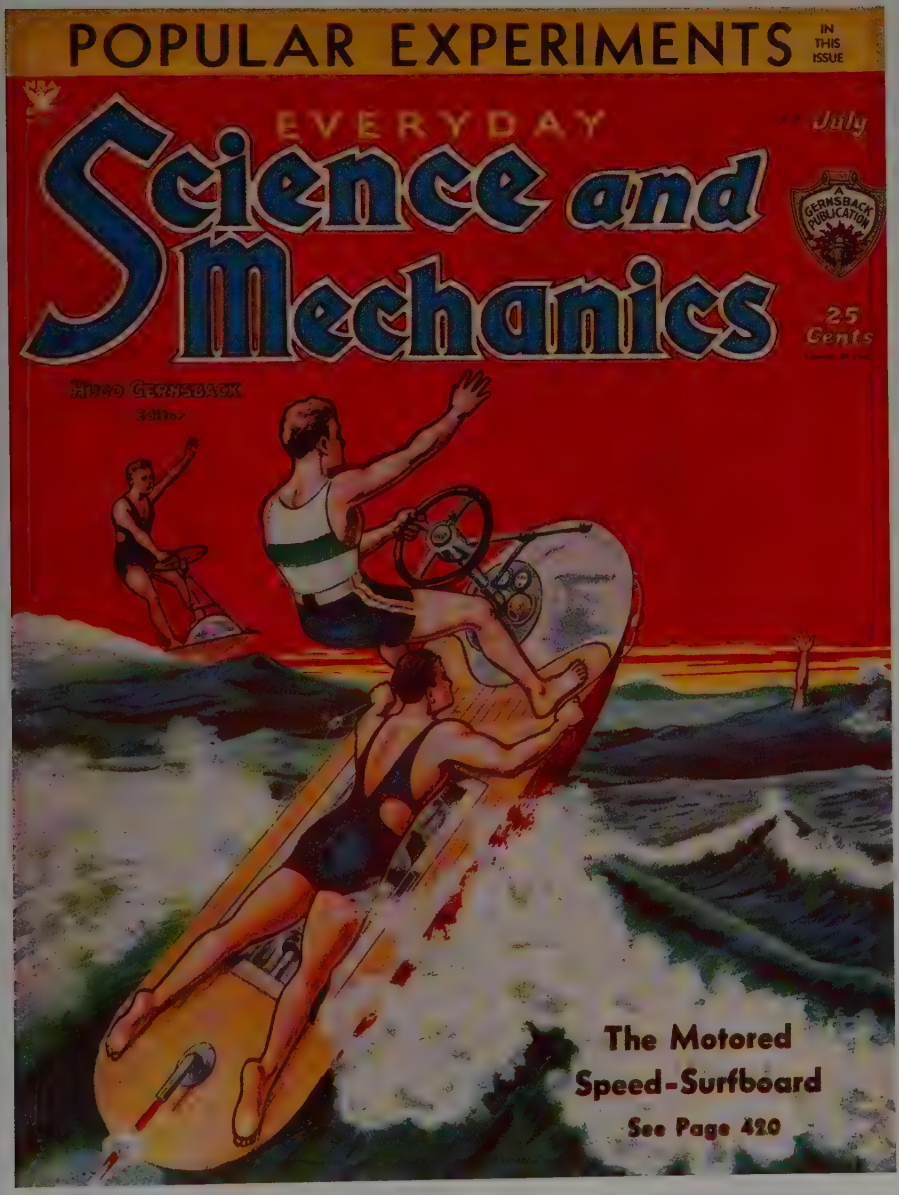
top: Soft drink label, 1930s
bottom: Luggage label, 1950s



top: Poster stamp, ca. 1918
bottom: Luggage decal, ca. 1937



Magazine cover, 1937



Magazine cover, 1934

★ *Hawaii, Maui, Oahu and Kauai a*
four larger islands of this lovely

LIFE is spelled with capitals i

Hawa

Letter postmark, 1950

◂ Magazine advertisement, 1938

Magazine advertisement, detail, 1936
▶ Beach patrol brochure, ca. 1935

Surfing

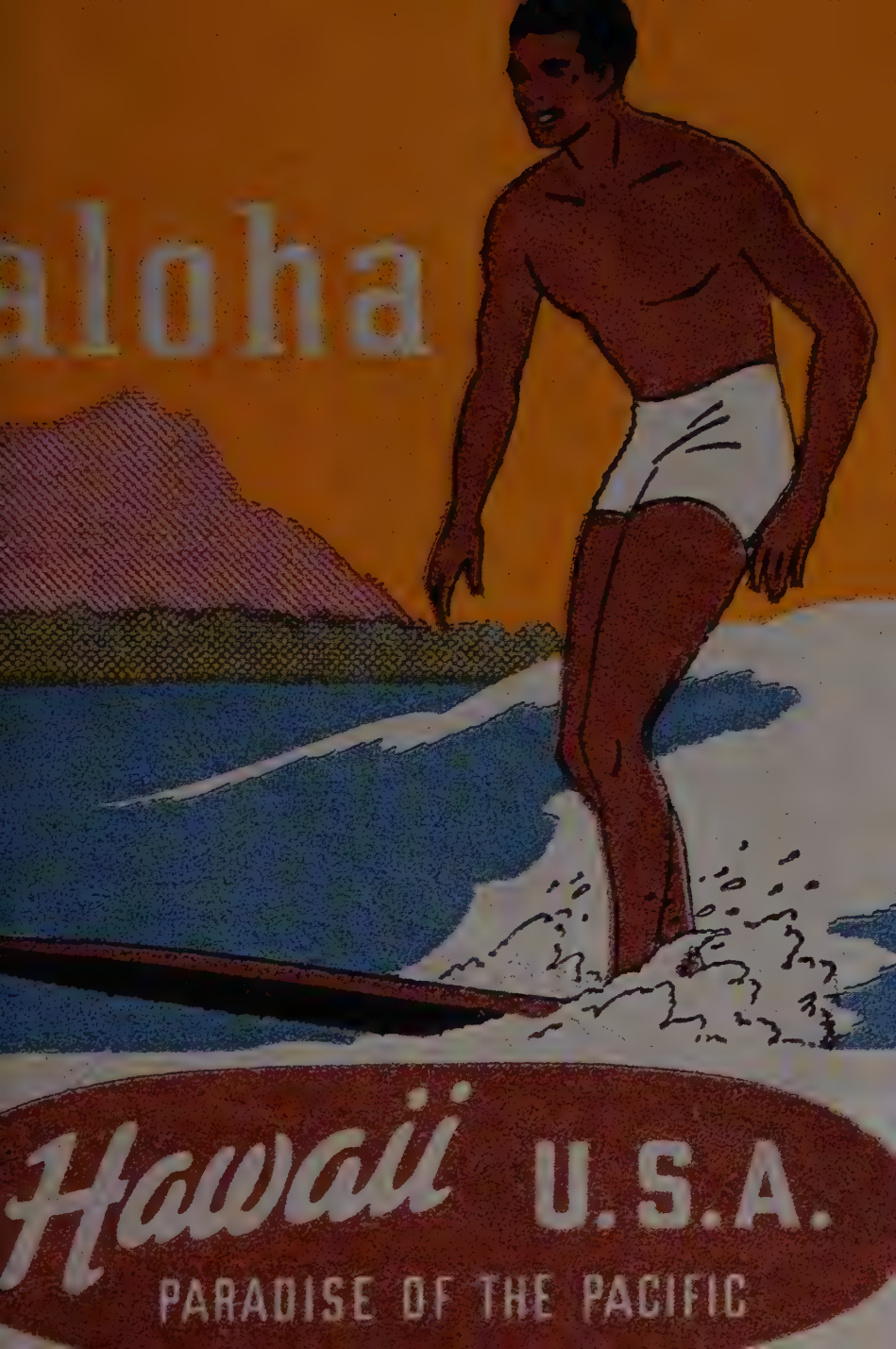
AND BEACH SPORTS AT WAIKIKI

UNDER THE COMPETENT AND SKILLED DIRECTION OF THE WAIKIKI BEACH PATROL

Travel brochure, ca. 1923

► Poster stamp, ca. 1958

►► Package label, ca. 1929


aloha
Hawaii U.S.A.
PARADISE OF THE PACIFIC

TID BITS

HAWAIIAN GIRL

BRAND

TID BITS

HAWAIIAN PINEAPPLE

SURF RIDERS, PHOTOGRAPHED IN HAWAII BY

HAWAIIAN—Be sure it's **DOLE**

POPULAR MECHANICS MAGAZINE

WRITTEN SO YOU CAN UNDERSTAND IT

SEE PAGE 896

left: Magazine cover, 1936
right: Magazine cover, 1932
◂ Magazine cover, 1927
◂◂ Magazine advertisement, detail, ca. 1938

Photograph for Jacobs Surfboard advertisement, LeRoy Grannis, 1963

1000 AD ***Alaia***

1000 AD ***Olo***

1920s–30s **Hawaiian Hollow Paddleboard**

1930s **Waikiki Redwood**

SURFBOARD EVOLUTION

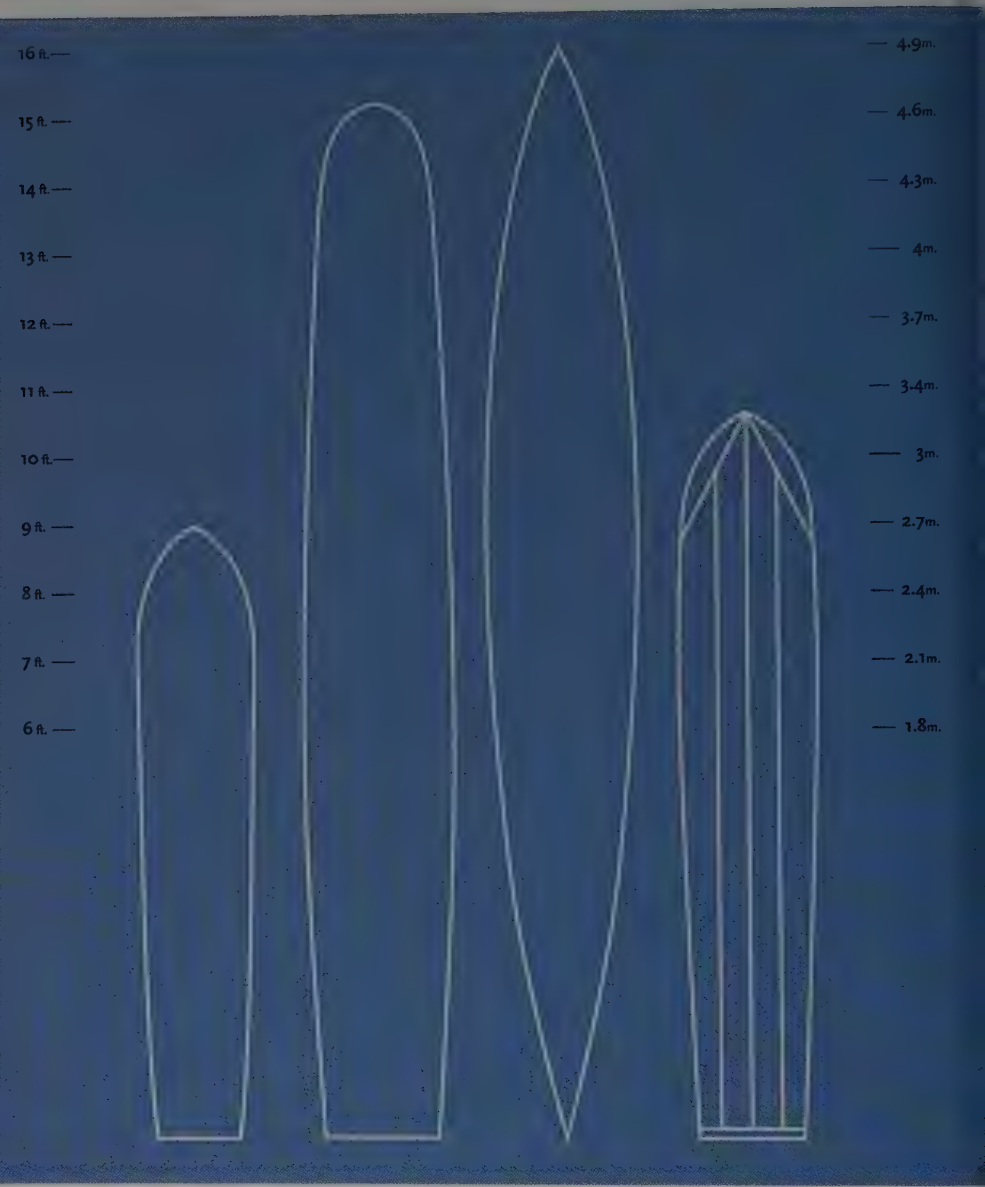
1950 **Finless Balsa**

1957 **The "Pig"**

1966 **"Da Cat"**

1967 **Shortboard Revolution**

Surfboard Evolution

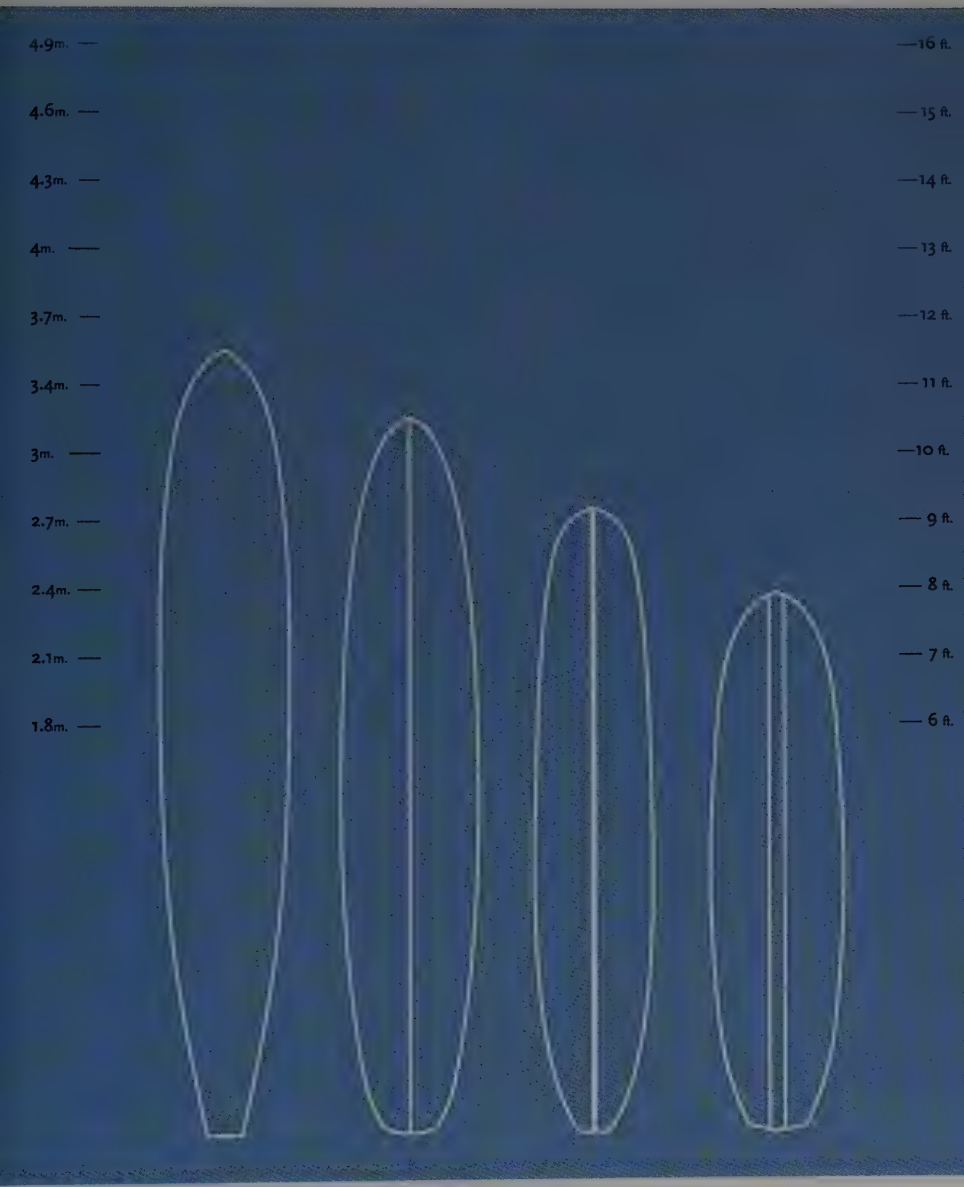


Ancient
Alaia
Wiliwili
6–9 ft.

Ancient
Olo
Koa Wood
12–16 ft.

1920s–1930s
Tom Blake "Cigar"
Paddleboard
16 ft.

1930s
Waikiki-Style
Redwood
10 ft.

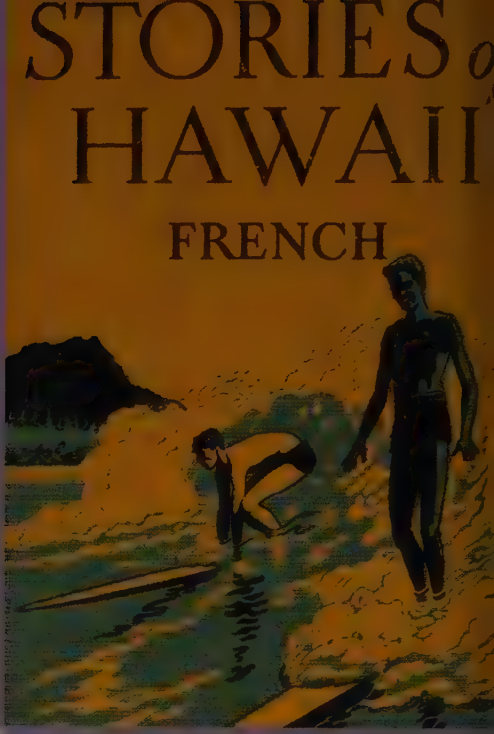


1950
Quigg "Hot Curl"
Finless Balsa
11 ft., 6 in.

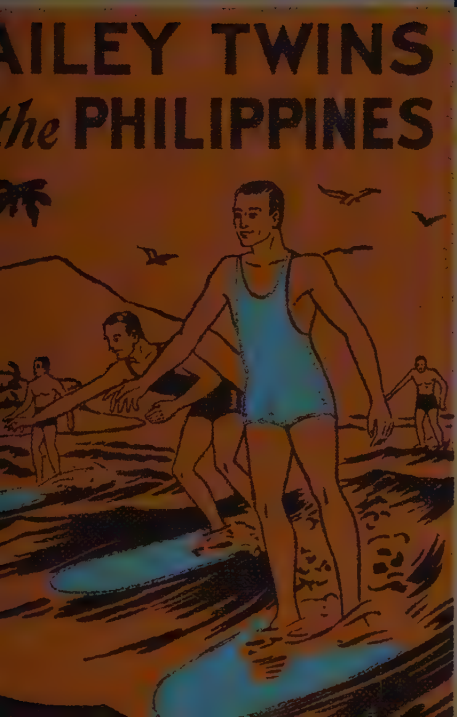
1957–1958
Velzy-Jacobs
"Pig"
10 ft., 6 in.

1966
Greg Noll
"Da Cat"
9 ft., 2 in.

1967
Mc Tavish
"Deep V"
7 ft., 11 in.



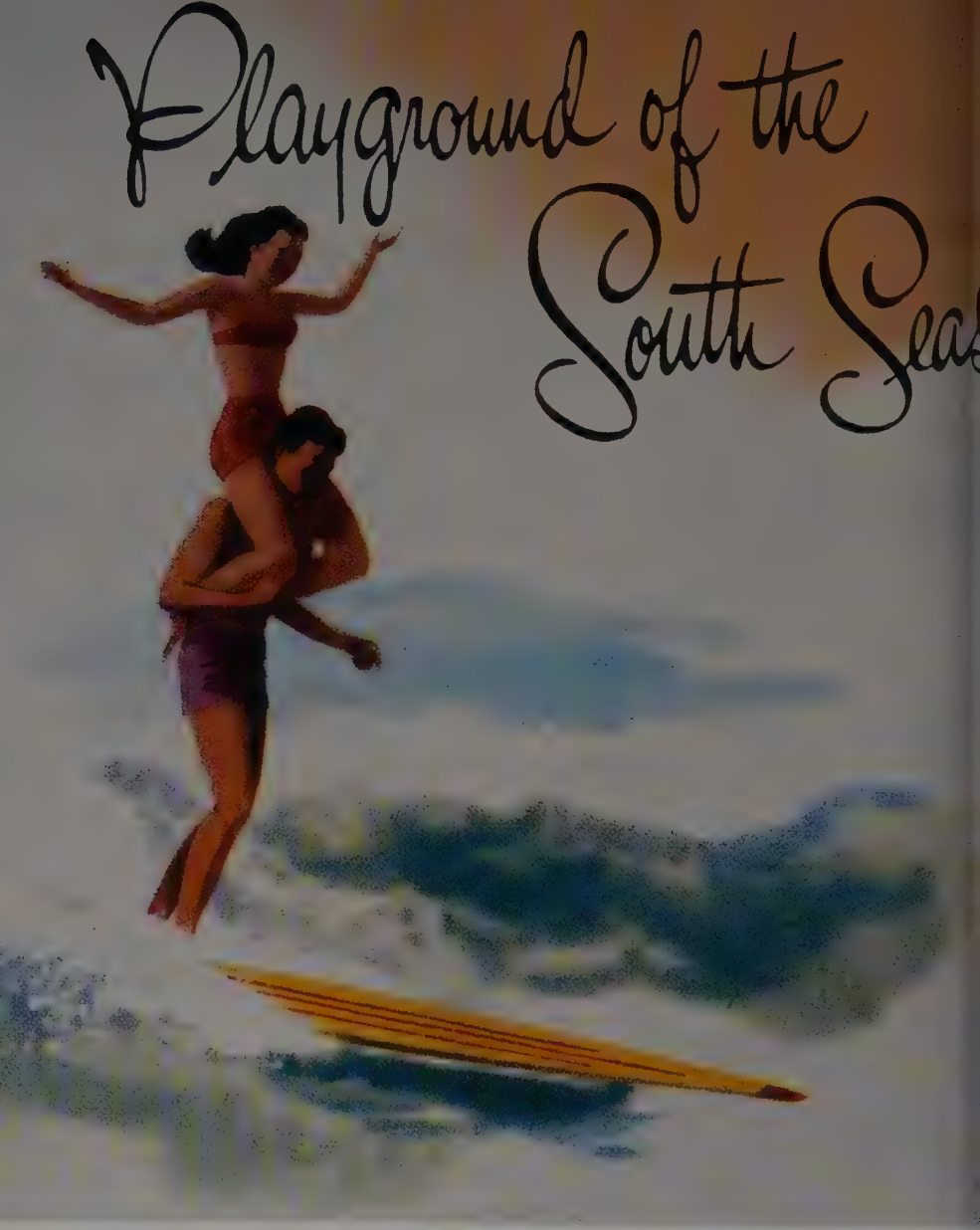
top: Book cover, 1933
bottom: Steamship passenger list cover, ca. 1938



top: Magazine cover, 1930
bottom: Book cover, 1930
▶ Souvenir photograph, ca. 1936

ALOHA

vogue
INCORPORATING VANITY FAIR



Travel brochure, detail, ca. 1956

◂ Magazine cover, photograph by Toni Frissell, 1938

top: Cocktail napkin, ca. 1949
bottom: Matchbook, ca. 1937

in a JANTZEN Lastex Wisp-o-weight

They do things for you—these marvelous new Jant
Wisp-o-weight suits of pure wool and Lastex yarn. Beca
never before have swim suits been created that fit so perfec
that mold and hold the body so nearly to the natural lines
youth. With just the ideal ratio of *two-way stretch* t
soften contours, slim and slenderize you, firmly yet comf
ably. Amazingly, too, they are wondrously light, luxurio
soft, *remarkably rapid-drying*. Try on a new Jantzen Las
Wisp-o-weight. Feel the difference! See the difference on y

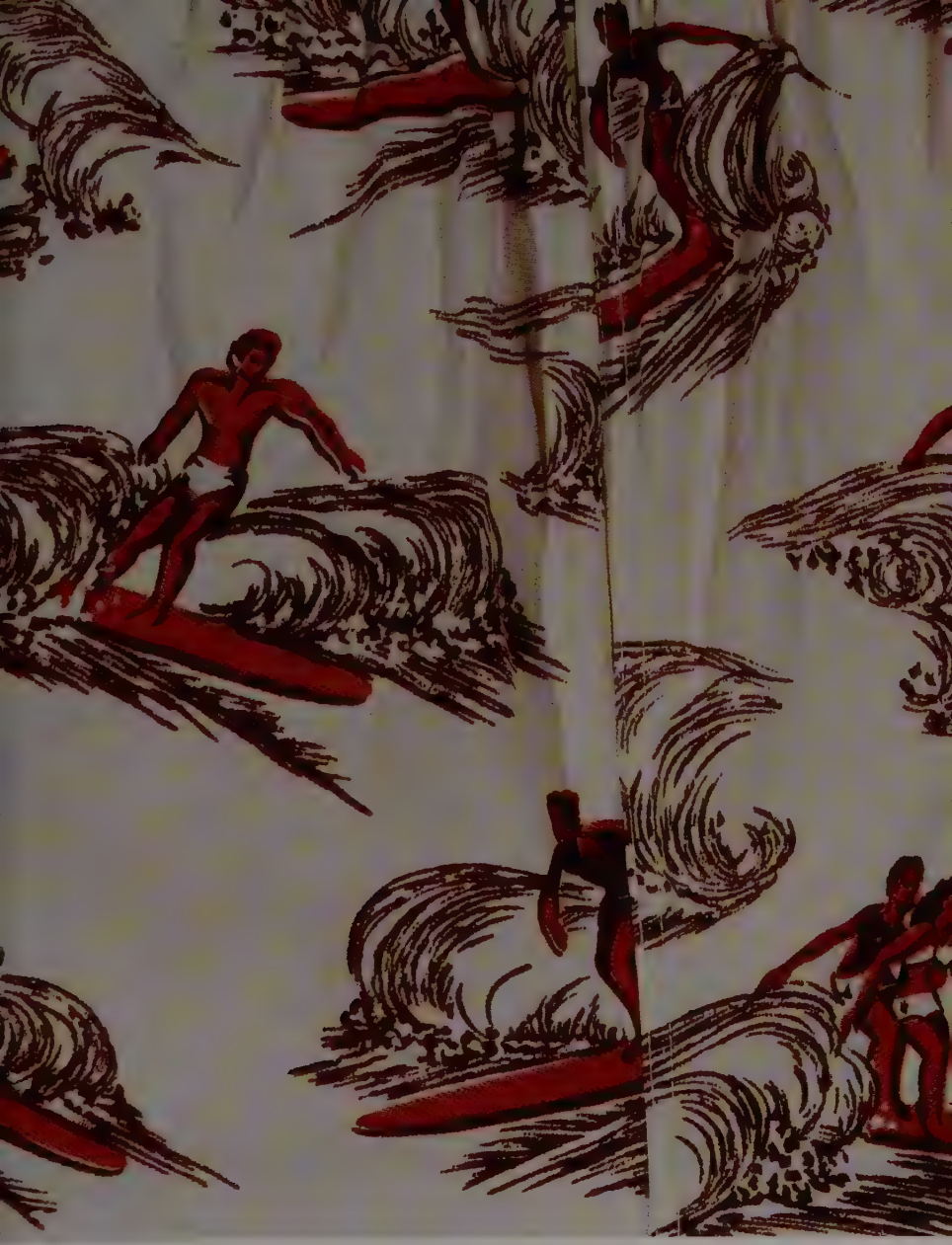
COQUETTE—Chic half-skirt suit with contrasting revers. Jantzen-spun wool and Lastex yarn $7.95. Other Jantzen Creations $4.95 to $12.95.

DELUXE STREAMLINER—Tailored for deluxe comfort! Highly styled trunks of Jantzen-spun wool and Lastex yarn . . . . . $4.95. Other Jantzen Trunks $2.95 to $5.95

JANTZEN KNITTING MILLS, Dept. 107, Portland, Oregon
Send me style folder in color featuring new 1938 models.
WOMEN'S ☐ MEN'S ☐

Name _____

Jantzen



Swim trunks, detail, ca. 1940
◄ Magazine advertisement, 1938
► Travel brochure, ca. 1933

SYDNEY

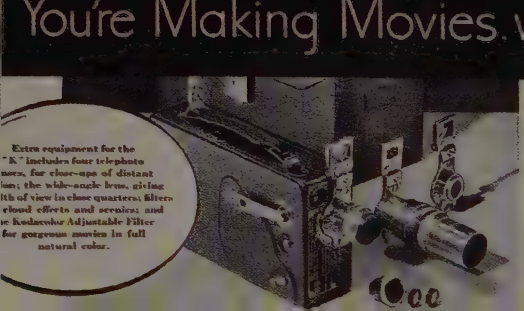
NERAL
NFORMATION

AUSTRALIA

left: Travel brochure, detail, ca. 1954
right: Travel brochure, ca. 1952
◄ Travel brochure, 1938
► Travel brochure, 1964

in
HAWAII

You're Making Movies with the "K" at Waikiki



Extra equipment for the "K" includes four telephoto nses, for close-ups of distant ion; the wide-angle lens, giving lth of view in close quarters; filters cloud effects and scenics; and e Kodacolor Adjustable Filter for gorgeous movies in full natural color.

● Bronze bodies soaring on a wave . . . this *is* the poetry of m Your Ciné-Kodak "K" will bring away the poetry, the motion, the exotic *color* of strange places . . . for your movie screen at h No disappointments with the "K"—it's simple, yet amazingly satile. Loads with full 100 feet of 16 mm. film. Price, incl case, from $112.50. Eastman Kodak Company, Rochester, New *If it isn't an Eastman, it isn't a Kodak.*

Ciné-Kodak "K"

FROM A KODACHROME ORIGINAL

Midsummer, and an indigo blue sea; a golden girl, with lips the color of a poinsettia flower . . . You get the whole scene, with all its brilliant color and vivid motion, just as you see it here, when you make home movies with full-color KODACHROME FILM.

BETTER WAYS TO BUILD

Surf Boards

By HI SIBLEY

Perfectly balanced on a homemade surf board, this Balboa Beach (Calif.) youth is riding the ground swell, not being towed

AT THE California beaches there are schoolboys who easily rival the best Hawaiian experts in the thrilling sport of surf-board riding. That is partly because of the superior surf boards they use—light, buoyant, and beautifully finished.

With the aid of the accompanying drawings, any amateur woodworker can build equally good surf boards. These designs are of the type used at the Newport Harbor (Calif.) Union High School, where construction of surf boards is a specialty. Two of the plans are for large boards, which may be paddled far from shore and used in deep water; a third design is for a smaller and simpler board of the toboggan type; and the fourth is a child's paddle board.

The balsa-wood surf board shown in Fig. 1 is so light that it can be carried about easily, and it has exceptional buoyancy in the water. Since balsa has no great strength in itself, the board is reenforced

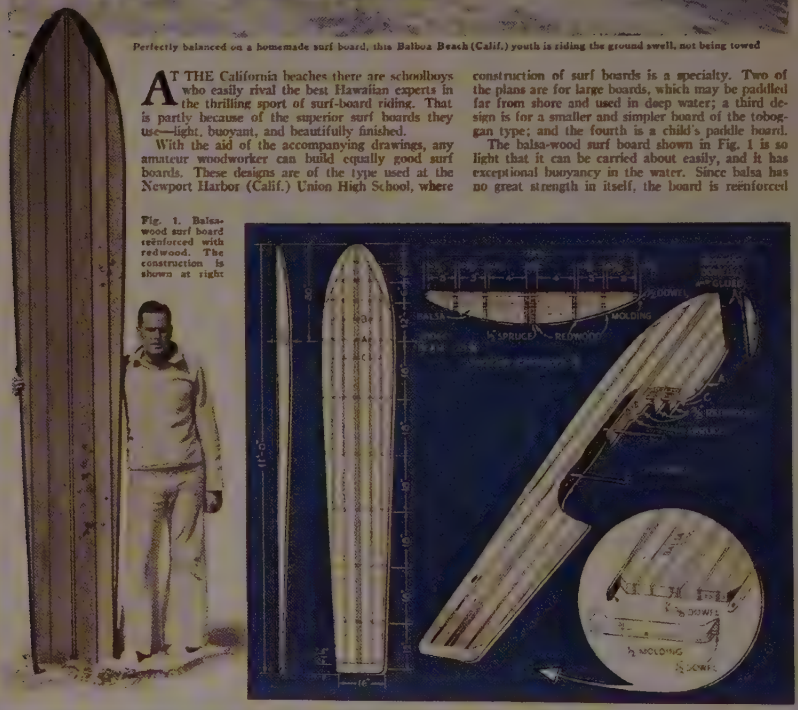


Fig. 1. Balsa-wood surf board reenforced with redwood. The construction is shown at right

Magazine article, 1935

◂ Magazine advertisement, 1941

◂◂ Advertisement, ca. 1937

▸ Magazine advertisement, detail, ca. 1939

Matson Line to Hawaii

NEW ZEALAND · AUSTRALIA VIA SAMOA · FIJI

There are so many reasons to be happy in Hawaii

Complete details of fascinating Matson Cruises through the South Pacific from all Travel Agents or Matson Line-Oceanic Line, New York, Chicago, San Francisco, Los Angeles, San Diego, Seattle, Portland.

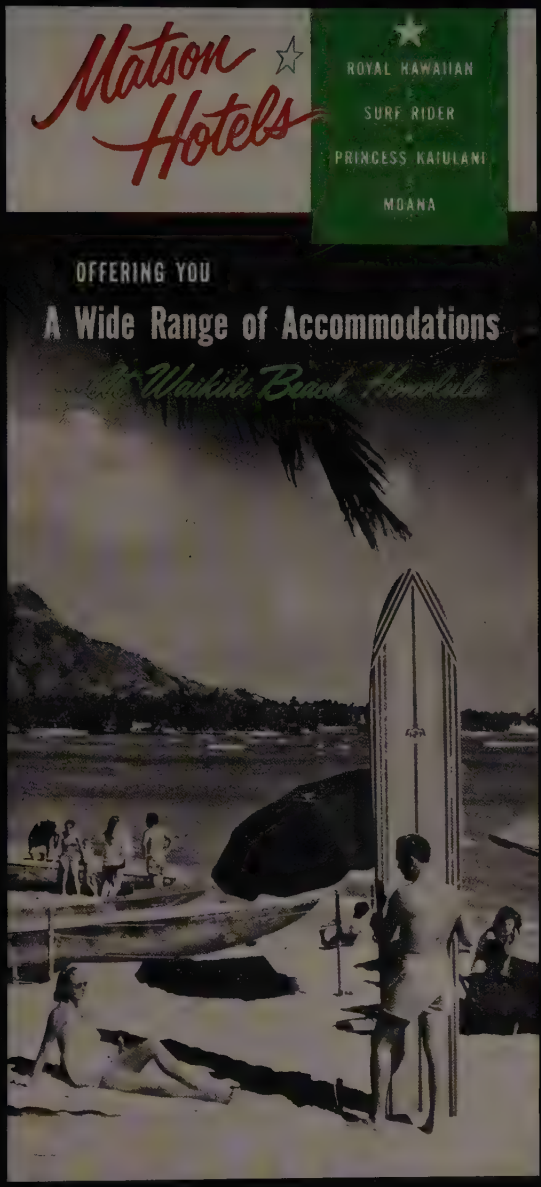
Hawaiian hotel reservations, at the beautiful Royal Hawaiian and Moana on Waikiki Beach, can now be made at the same time you book your steamer passage.

S. S. LURLINE • S. S. MARIPOSA • S. S. MONTEREY • S. S. MALOLO

Natural color photo taken at Waikiki B

© MATSON NAVIGATION CO.

Matson Line to Hawaii
NEW ZEALAND • AUSTRALIA via SAMOA • FIJI
Full information of incomparable Matson South Pacific voyages may be secured from all Travel Agents or Matson Line—Oceanic Line, New York, Chicago, San Francisco, Los Angeles, San Diego, Seattle, Portland.
Hotel reservations at the beautiful Royal Hawaiian and Moana at Waikiki Beach may now be made at the same time you book your steamer passage. An added convenience for Matson travelers.
S. S. LURLINE · S. S. MARIPOSA
S. S. MONTEREY · S. S. MALOLO
The superb zest of Waikiki Beach reflected in natural color photograph
Make friends with the sun in Hawaii



Hotel brochure, ca. 1947
◂ Magazine advertisement, ca. 1937
◂◂ Photograph, 1939
◂◂◂ Magazine advertisement, 1937

T-shirt, detail, ca. 1960

► Magazine cover, 1945

Westways
IN TWO PARTS: PART ONE
AUGUS
20 C
MAZIE
SUSIE

Knit shirt, ca. 1940
◄ Tablecloth pattern, detail, ca. 1939
► Travel brochure, ca. 1955
►► Travel brochure, ca. 1936

MANHATTAN BEACH
California!
WHERE LIVING ALL YEAR 'ROUND
IS VACATION EVERY DAY!
At the ocean edge of
Los Angeles County

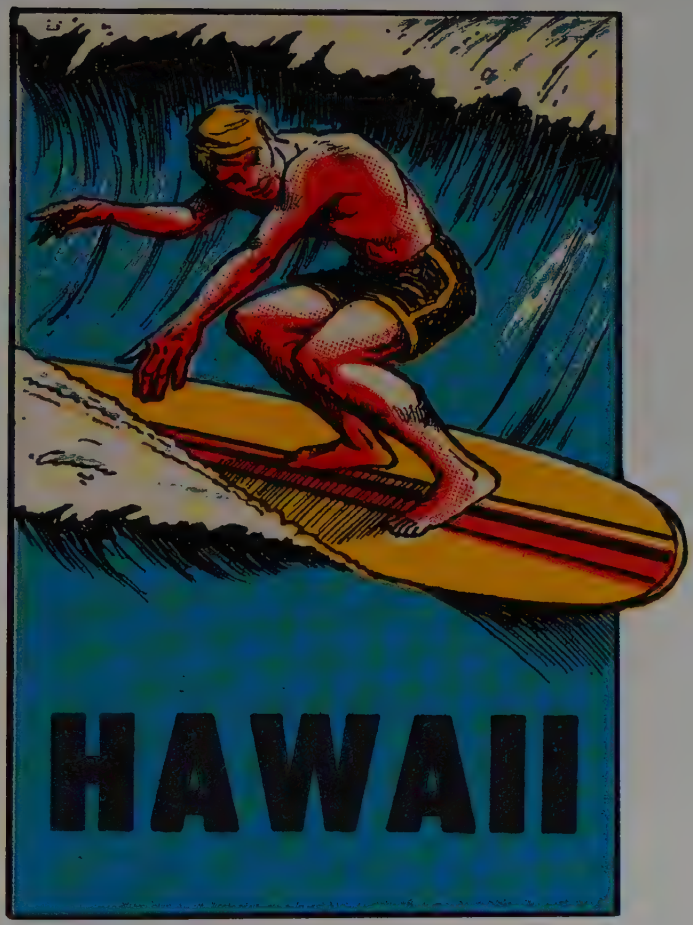
HUNTINGTON
BEACH
California

Greetings from Hawaii

Christmas card, 1942

◂ Menu cover, ca. 1943

Decal, ca. 1964



Decal, ca. 1970

Magazine cover, 1953

► Menu cover, ca. 1950

Postcard, ca. 1963

► Postcard, ca. 1962

NO
LEFT
TURN

Postcard, Malibu, California, ca. 1950s

◂ San Onofre, California, photograph, LeRoy Grannis, 1963

MB
75-315 • 75¢ •
CUTE AND DEADLY SURF TWINS
OPERATION HANG TEN
PATRICK MORGAN

Paperback book cover, 1966
◂ Paperback book cover, 1970

SURF BROAD
95c
Satan PRESS
117
by Ray Train
THE NAKED TRUTH ABOUT THOSE WHO LIVE ONLY FOR THE NEXT BIG WAVE. A SEARING STORY OF THE FREE LOVE, FREE SEX, SURFING GENERATION!

Paperback book cover, 1965
▸ Magazine cover, 1962

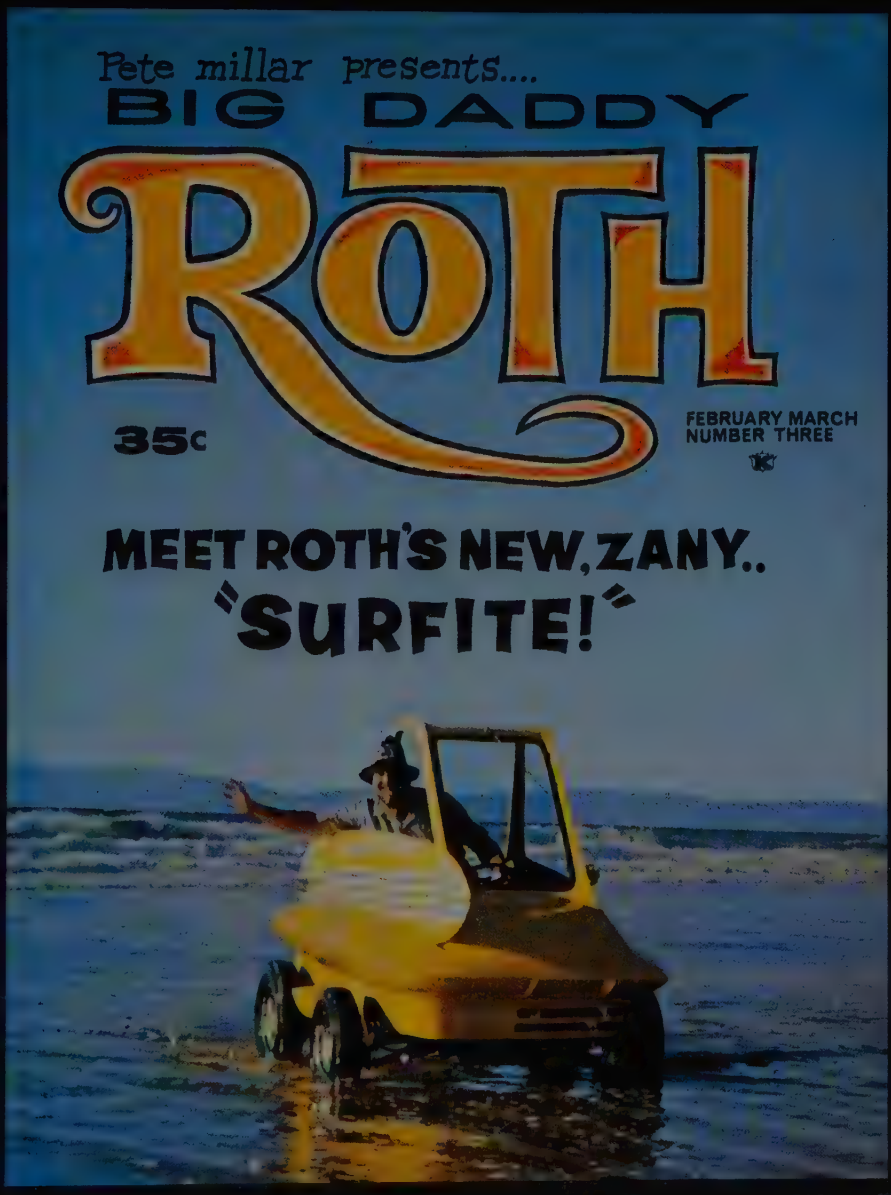
IAN'S
NINE LOVE TRAPS TO BE AWARE OF
TRUE
DANGER
35¢
THE NUDE BIKINI DEBS
THE DEATH-HEAD GANG
ONCE A GIRL JOINED THEM.
SHE WAS OWNED BODY AND SOUL
EXPOSE:
MPHO WIVES!
VE RAIDED THE
RDELLO OF BORED
OMEN AND THEIR
LLICIT LOVERS
ONE MAN AGAINST A JAP ARMY
SEAMAN WILBUR LONGBAUGH'S
SEVEN YEAR LOVE BATTLE

SURFER

1963

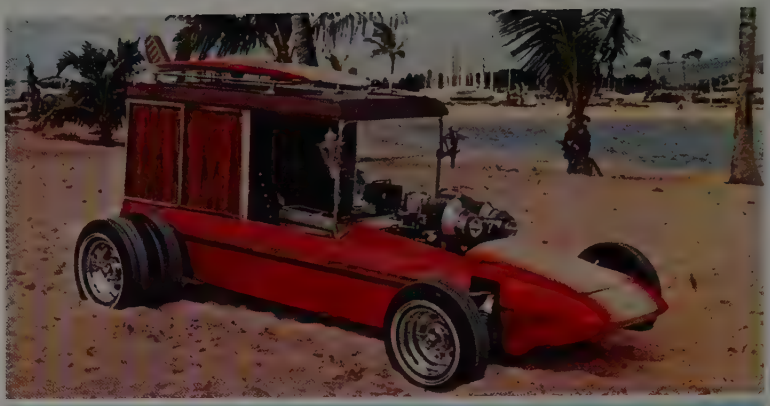
50¢

CARTOONS



Magazine cover, 1965

◂ Cartoon booklet cover, 1963



George Barris Kustom Kars, postcards, 1960s

► Magazine cover, 1963

CAR CRAFT

Y 1963 35c 40¢ IN CANADA

AMSHAFT KITS
What, why and how of proper cam
nd valve train installations

IPS FOR TROPHIES
eas for winning show points

Scuderia Scale's New Dragster Bodie

ROE BOOK BONUS

THE HELL SURFER

"A weirdo gang of thrill-seekers on a sin and crime rampage . . ."—The Re

ULY

FOR MEN ONLY

40¢

From the $5.95 Shocker

"I Am A 'For Millionaire Only' Call Gi

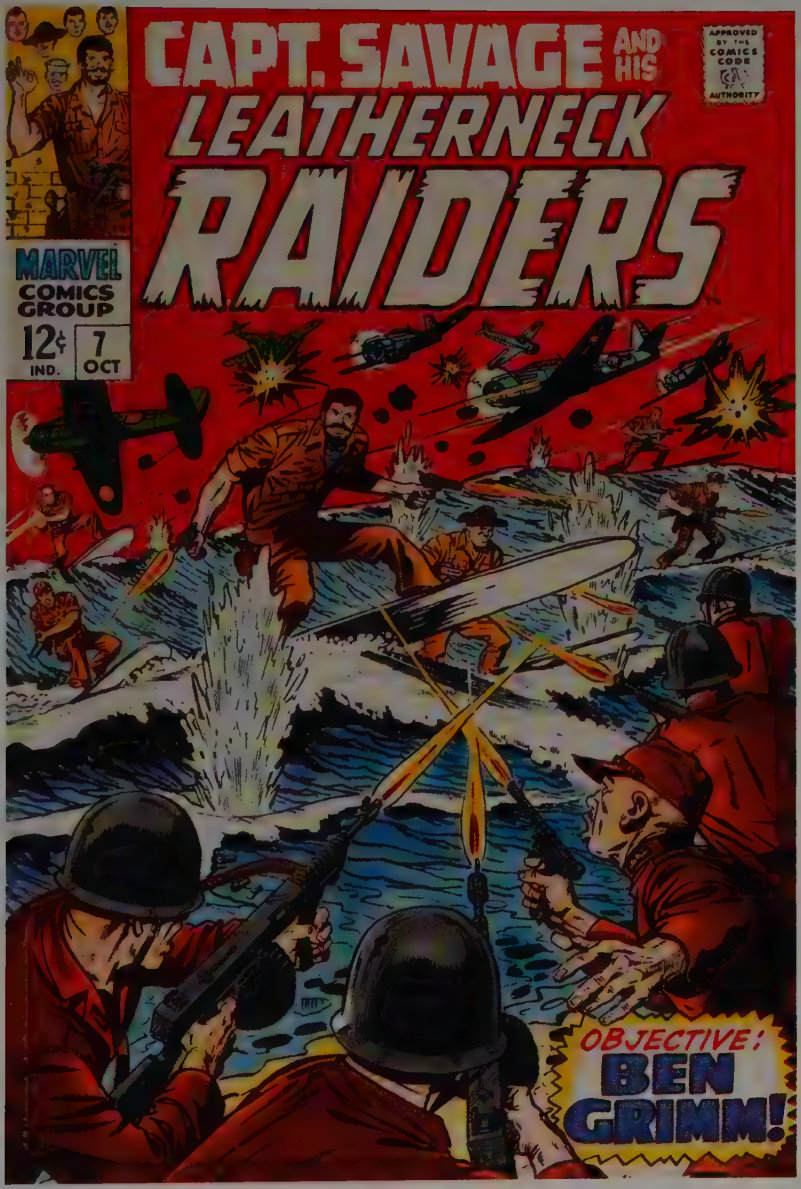
COMMANDER "BULLETS" HAYS

LONE WOLF ACE THE NORTH VIET CAN'T SHOOT DOWN

Yank Who Raided The Island Of "PASSION HOSTAGES"

PROFITS: $4 BILLION . . . TAXE

Sickening Scand Of Our Fat, "Free Ride" Oil Companies



Comic book cover, 1968

◂ Magazine cover, 1969

GWABUNGA!
SOPHISTICATED SURFER
DECALS
by Hanson
sizes approximately 3¼" x 3¼" in full colorama. These are regular water type.
COMPLETE SET OF 8 DECALS..$2.00 ea.
Order for 5 or more sets .....$1.75 ea.
postage and tax included
Personalized
Ideal Xmas Gift
STEINS & MUGS
Each has your name and design fired on the ceramic for guaranteed lasting brilliance and durability.
When ordering please clearly print a name and stock decal number desired.
SURFER STEIN.....$3.75 ea.
Order for 5 or more Steins.....$3.50 ea.
SURFER MUG.....$2.50 ea.
Order for 5 or more Mugs.....$2.25 ea.
postage and tax included
PLEASE ALLOW 2-3 WEEKS FOR DELIVERY
DEALER'S INQUIRIES INVITED
ART SPECIALTIES COMPANY
P.O. Box 4115 • Long Beach 4, California

Magazine advertisement, 1962

► Poster, 1965

Don Brown presents:

THE 3RD ANNUAL

SURF-O-RAMA

THE ORIGINAL AND UNEQUALLED SURF SHOW!

7 Surf Movies

See 7 different Surf Movies at NO additional charge!

Surf Wagon Contest

Surf Wagons and Woodies will compete for BIG Prizes. Why not enter?

60 Surf Exhibits

Surf Exhibits from California and Hawaii, plus many club booths.

5 Surf Bands

See in person the Rhythm Rockers, the Righteous Brothers, the Nomads, and others.

$1,000 Prizes

Free: Round trip to Hawaii! Many surfboards, surf trunks, photos, trophies, etc.

50 Bathing Beauties

Who will be Miss Surf-O-Rama? FREE... Round trip to Hawaii to winner! Plus $100 cash to sponsoring club!

3 BIG FUN DAYS

• Friday • Saturday • Sunday

open 3 pm - 11 pm | open Noon-11 pm | open Noon-10 pm

MAY 10,11,12

ADMISSION ONLY $2.00 FOR EVERYTHING

SANTA MONICA CIVIC

Main St. & Pico Blvd.

Come Early – See everything. Free decals to first 100 people each day! You may leave and return.

SEE OTHER SIDE!

45 RPM record, 1962

Let's Go Trippin', Dick Dale and His Del-Tones, 1961

Mr. Moto, The Bel Airs, 1961

Surfin', The Beach Boys, 1961

Misirlou, Dick Dale and His Del-Tones, 1962

Surfer's Stomp, The Mar-kets, 1962

TOP TEN SURF SONGS

Wipe Out, The Surfaris, 1962

Penetration, The Pyramids, 1963

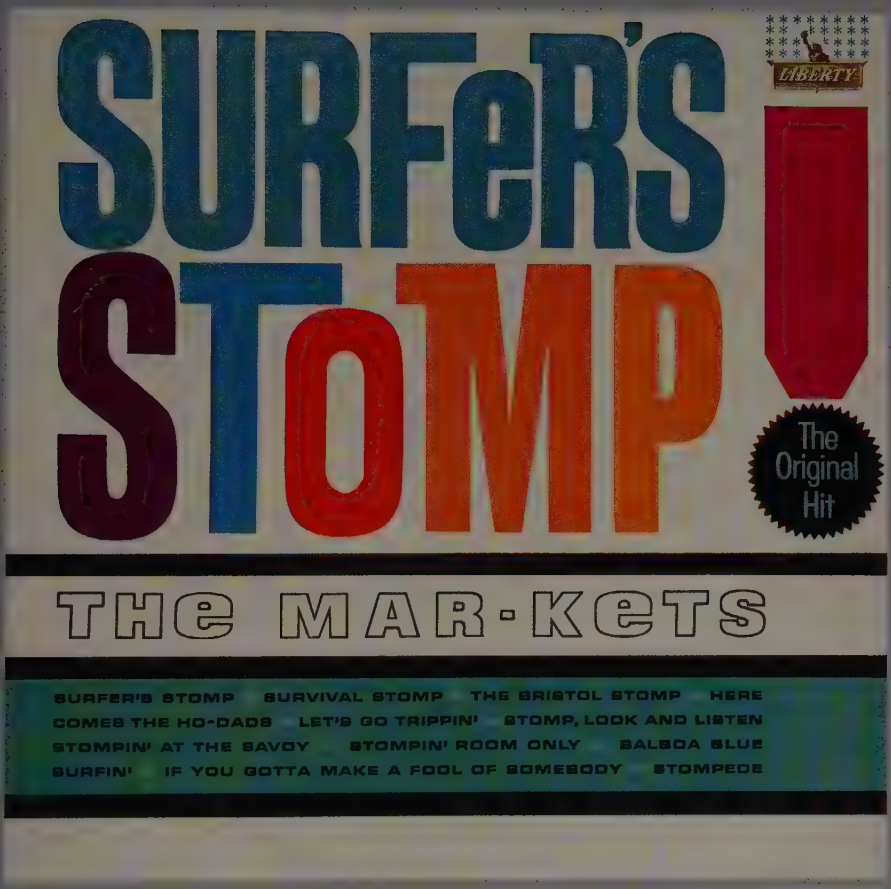
Surf City, Jan and Dean, 1963

Surfer Girl, The Beach Boys, 1963

Hawaii Five-O, The Ventures, 1969

SURFBEAT
THE CHALLENGERS
BULLDOG · KAMI-KAZE · LET'S GO TRIPPIN · RAMROD · MR. MOTO
RED RIVER ROCK · MISERLOU · LATIN'IA · SURFIN' SAFARI
MOVIN' & GROOVIN' · VAMPIRE · TORQUAY— VAULT LP 100

Album cover, 1962


SURFER'S STOMP
LIBERTY
The Original Hit
THE MAR-KETS
SURFER'S STOMP SURVIVAL STOMP THE BRISTOL STOMP HERE COMES THE HO-DADS LET'S GO TRIPPIN' STOMP, LOOK AND LISTEN STOMPIN' AT THE SAVOY STOMPIN' ROOM ONLY BALBOA BLUE SURFIN' IF YOU GOTTA MAKE A FOOL OF SOMEBODY STOMPEDE

Album cover, 1963

PIPELINE
THE CHANTAYS
Dot RECORDS
THE LONESOME ROAD ▪ TRAGIC WIND ▪
RUNAWAY ▪ BLUNDERBUS ▪ BANZAI ▪ SLEEP
WALK ▪ ▪ NIGHT THEME ▪ ▪ WAYWARD
NILE ▪ EL CONQUISTADOR ▪ RIDERS IN
THE SKY ▪ ▪ LAST NIGHT ▪ ▪ PIPELINE

top: Album cover, 1963
bottom: Album cover, 1963
▶ Advertisement, 1963

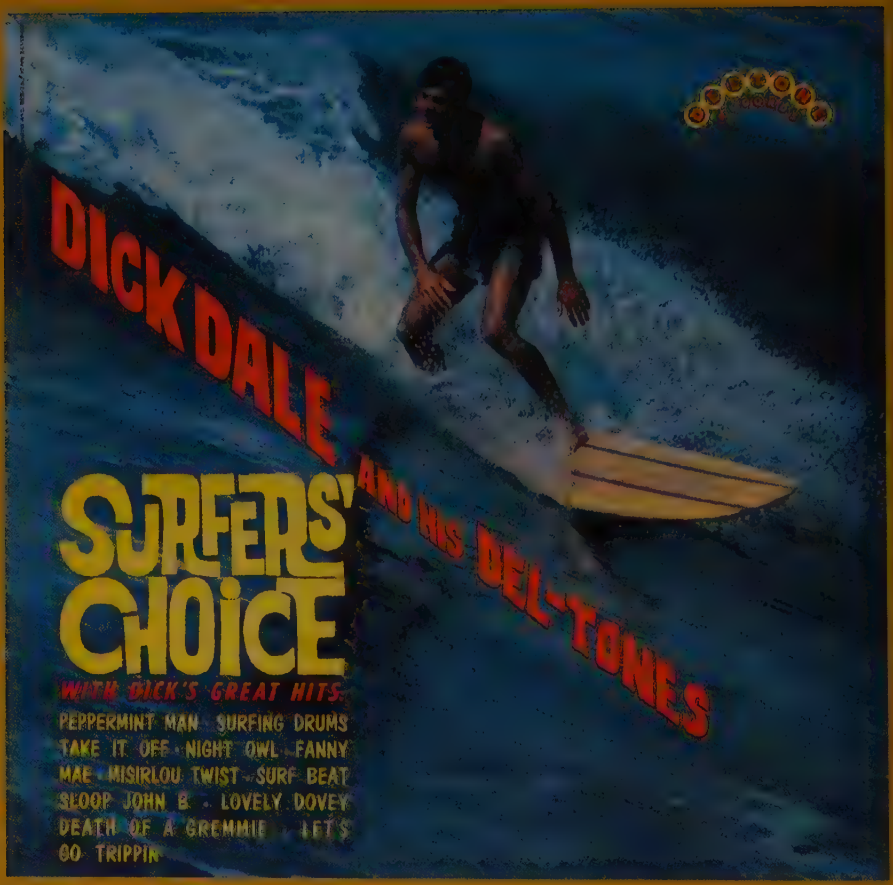
FOR THE FINEST IN TEEN MUSIC.. DISCRIMINATING SURFERS PREFER THE CHALLENGERS BAND

IT.. MURPHY DOES...

INFORMATION AND BOOKINGS:
RICHARD DELVY
1800 NORTH ARGYLE AVE
SUITE #300-A
HOLLYWOOD, CALIF. 90028
TELEPHONE (213) HO 4-5577

AND GUESS WHAT ELSE GANG!..
YOU CAN NOW SEND FOR THE STUNNING NEW THREE COLOR CHALLENGER'S BAND DECAL ..... FOR ONLY 15 CENTS PLUS SELF ADDRESSED STAMPED ENVELOPE.

top: Album cover, 1964
bottom: 45 RPM record sleeve, 1963
◂ Song folio cover, detail, 1964


DICK DALE
AND HIS DEL-TONES
SURFERS' CHOICE
WITH DICK'S GREAT HITS
PEPPERMINT MAN · SURFING DRUMS
TAKE IT OFF · NIGHT OWL · FANNY
MAE · MISIRLOU TWIST · SURF BEAT
SLOOP JOHN B · LOVELY DOVEY
DEATH OF A GREMMIE · LET'S
GO TRIPPIN'

Album cover, 1962

Album cover, 1963

Sheet music, 1963

Rendezvous Ballroom

BALBOA, CALIFORNIA ORiole 5-0900

ATTENDANCE LIMITED

Minimum Age 15 . . . . Maximum Age 20

If chaperoned by parents minimum age limitations do not apply.

DRESS REQUIREMENTS:

GIRLS -- Dresses or Skirt and Blouse.

BOYS -- Dress Shirt and Tie and Dress Slacks

Windbreakers or any other type of jacket will not be acceptable.

PARENTS WELCOME

PARENTS . . . Same Dress Requirements

MARCH 30 and 31

featuring

JOHN & JUDY

Dancing 8 to 12 p.m.

Admission $1.00 per person

STOMPING "OUT OF CONTROL" IN DANCE CONTEST . . .

To Music of The

RHYTHM ROCKERS

THIS WEEKEND

FRI. MAY 18 AND SAT. MAY 19

At The

RENDEZVOUS

608 E. OCEAN FRONT, BALBOA

OR 5-0900

DANCING 8 to 12 P.M. ADMISSION $1.00

- MINIMUM AGE 15, MAXIMUM 20
- If Chaperoned by Parents, Minimum Age Limitations Do Not Apply

Advertisements, ca. 1964

Movie program, 1964

TOP SURF MOVIES

Surf, John Severson (1958)

Gidget, Paul Wendkos (1959)

Barefoot Adventure, Bruce Brown (1960)

Blue Hawaii, Norman Taurog (1961)

Surfing Hollow Days, Bruce Brown (1962)

Going My Wave, John Severson (1962)

Angry Sea, John Severson (1963)

Beach Party, William Asher (1963)

Ride the Wild Surf, Don Taylor (1964)

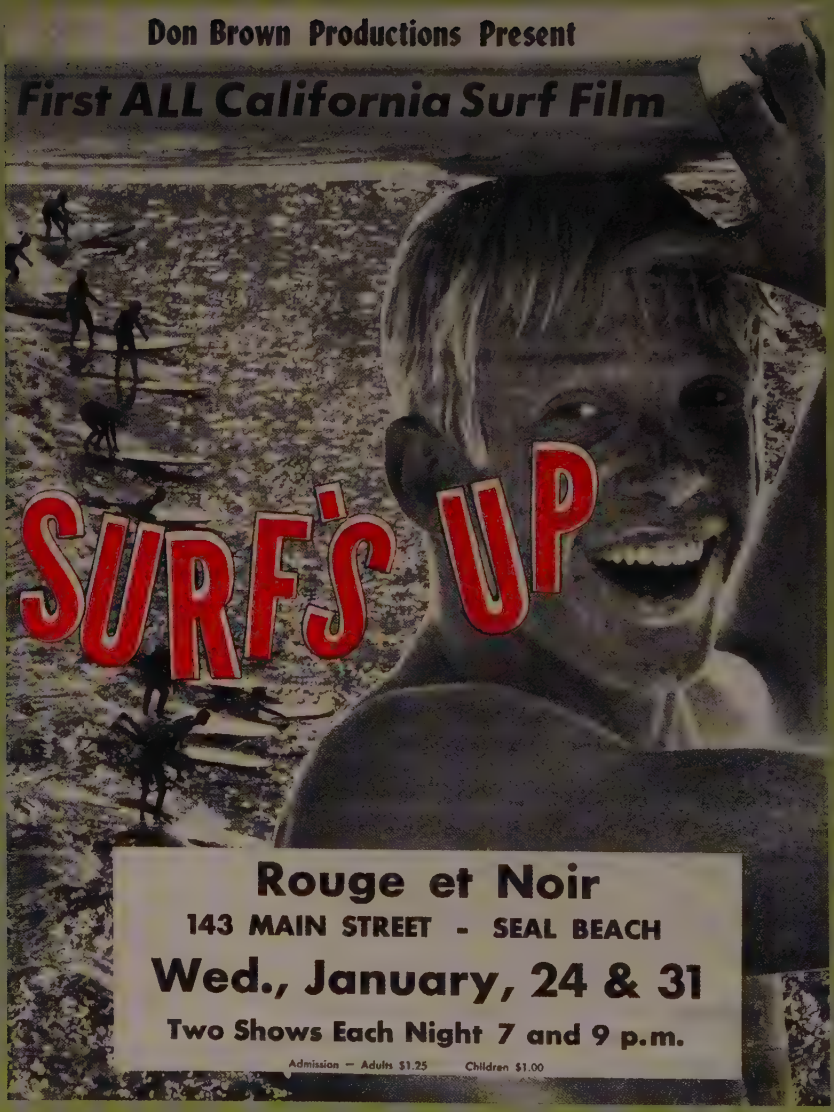
The Endless Summer, Bruce Brown (1966)

Pacific Vibrations, John Severson (1970)

Five Summer Stories, Greg MacGillivray and Jim Freeman (1972)

Big Wednesday, John Milius (1978)

Apocalypse Now, Francis Ford Coppola (1979)


Don Brown Productions Present
First ALL California Surf Film
SURF'S UP
Rouge et Noir
143 MAIN STREET - SEAL BEACH
Wed., January, 24 & 31
Two Shows Each Night 7 and 9 p.m.
Admission — Adults $1.25 Children $1.00

Movie handbill, 1961

JOHN SEVERSON
PRESENTS
FEATURING SURF IN MEXICO, CALIFORNIA, AND HAWAII ■ PHOTOGRAPHED BY JOHN SEVERSON & RON CHURCH ■ IN COLOR ■ NARRATION BY JOHN SEVERSON
THE GREAT SURFING MOVIE OF 1963
THE ANGRY SEA
NEXT SHOWING

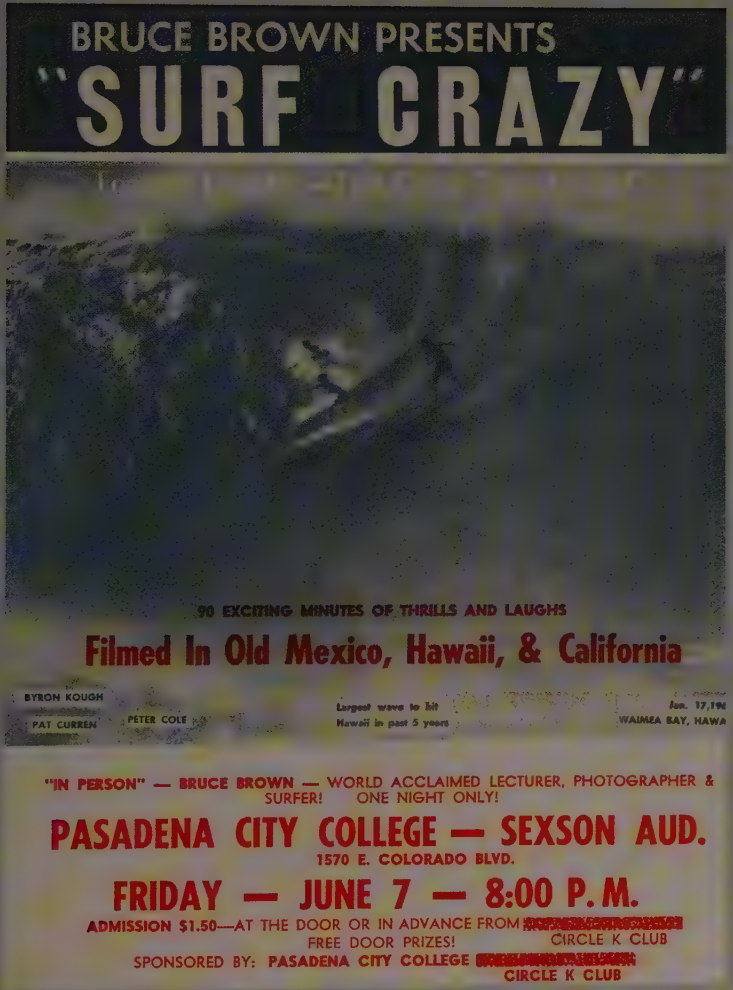
Movie poster, 1963

SURFING MOVIE

John SEVERSON PRESENTS

SURF FEVER

All New 1960 Color Surfing Adventure
filmed in HAWAII · CALIF · MEXICO and Yonder!


BRUCE BROWN PRESENTS
"SURF CRAZY"
90 EXCITING MINUTES OF THRILLS AND LAUGHS
Filmed In Old Mexico, Hawaii, & California
BYRON KOUGH
PAT CURREN
PETER COLE
Largest wave to hit Hawaii in past 5 years
Jan. 17,19
WAIMEA BAY, HAWA
"IN PERSON" — BRUCE BROWN — WORLD ACCLAIMED LECTURER, PHOTOGRAPHER & SURFER! ONE NIGHT ONLY!
PASADENA CITY COLLEGE — SEXSON AUD.
1570 E. COLORADO BLVD.
FRIDAY — JUNE 7 — 8:00 P.M.
ADMISSION $1.50—AT THE DOOR OR IN ADVANCE FROM
FREE DOOR PRIZES!
CIRCLE K CLUB
SPONSORED BY: PASADENA CITY COLLEGE
CIRCLE K CLUB

Movie handbill, 1959

◄ Movie handbill, 1960

► Movie poster, 1969

►► Movie advertisement, 1978

ADMISSION $1.25
8 P. M.
DOOR PRIZE!
JOHN SEVERSON PRESENTS
BIG WEDNESDAY
1961 SURF MOVIE
FILMED IN HAWAII • CALIFORNIA and for the 1ST TIME PERU SOUTH AMERICA
NARRATION BY JOHN SEVERSON

2 NIGHTS ONLY

House of Hospitality Auditorium

Balboa Park, San Diego

SUNDAY and MONDAY

MAY, 14 & 15

A day will come that is like no other...
and nothing that happens after will ever be the same

BIG WEDNESDAY

an A-TEAM production "BIG WEDNESDAY"

ICHAEL VINCENT·WILLIAM KATT·GARY BUSEY co-starring PATTI D'ARBANVILLE·LEE PURCE
nplay by JOHN MILIUS and DENNIS AABERG produced by BUZZ FEITSHANS directed by JOHN MILIUS
utive producers ALEX ROSE and TAMARA ASSEYEV surfing sequences produced by GREG MACGILLIVRAY
music by BASIL POLEDOURIS·PANAVISION®·METROCOLOR® DOLBY® STEREO

ITAL GUIDANCE SUGGESTED
MAY NOT BE SUITABLE FOR CHILDREN

From Warner Bros. A Warner Communications Comp

© 1978 WARNER BROS

his Summer From Warner Bros.

BRUCE BROWN FILMS Presents
"SURFING HOLLOW DAYS"
BRINGS TO THE SCREEN IN VIVID FULL COLOR HIS LATEST
FEATURE LENGTH SURF ADVENTURE FILM: Narrated by BRUCE BROWN in person
CALIFORNIA
HAWAII
MEXICO
* Producer and Photographer of "SLIPPERY WHEN WET," "SURF CRAZY" and "BAREFOOT ADVENTURE"
FIRST TIME IN LONG BEACH – TWO NIGHTS ONLY
Long Beach City College
AUDITORIUM

Movie poster, 1962

► Movie handbill, 1972

►► Movie poster, 1964

►►► Movie poster, 1964

Il vous reste encore quelque chose à voir

LE DERNIER FILM de

RODNEY SUMPTER

"OCEANS"

Le Meilleur Film de Surf
qui n'est jamais été fait

Filmé à Biarritz - Hawaï
Australie - Sud-Afrique

au PAX-CINÉMA

LA NEGRESSE - BIARRITZ

Tous les VENDREDI, SAMEDI et DIMANCHE
du Mois d'Août et Septembre 1972
— à 21 heures 15 —

Prix d'Entrée : 8 francs

Imp. Mendiboure

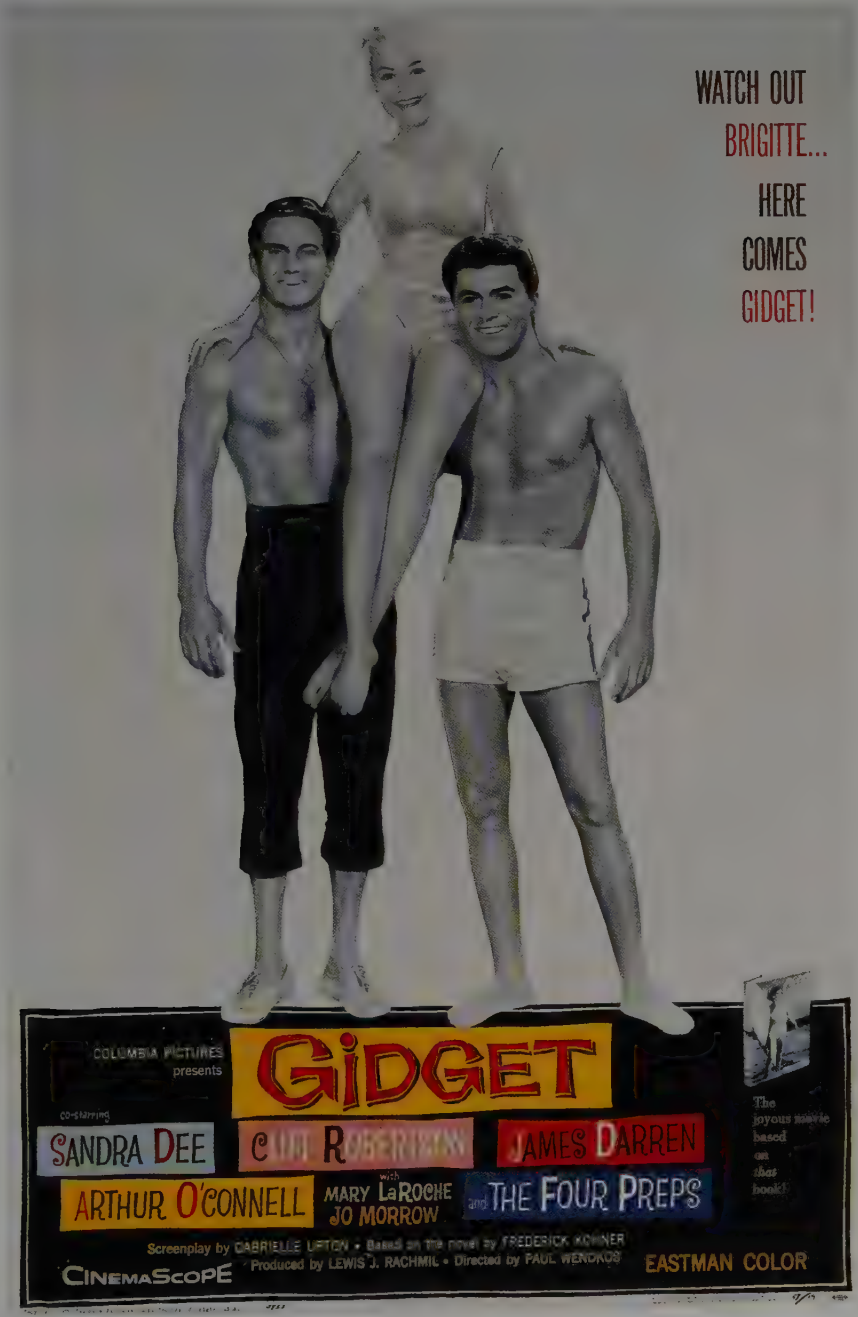
FILMED IN THE WILD WATERS OF HAWAII'S WAIMEA BAY!
RIDE THE WILD SURF
COLOR
STARRING
FABIAN · SHELLEY FABARES · TAB HUNTER · BARBARA EDEN · PETER BROWN · ANTHONY HAYES · SUSAN HART
and JAMES MITCHUM as Eskimo · Written & Produced by JO and ART NAPOLEON · Directed by DON TAYLOR · A Jana Film Enterprises Picture
A COLUMBIA PICTURES Release

EL EXCITANTE VERTIGO del SURFING
LA INTIMA TERNURA de un AMOR NUEVO
UN CLAMOROSO EXITO en los EE.UU!!!
PRODUCCIONES
IMPERIAL
BOB
CUMMINGS
DOROTHY
MALONE
FRANKIE
AVALON
ANNETTE
FUNICELLO
MOREY
AMSTERDAM
Y
EVA SIX
DICK DALE
DEL TONES
"CITA
EN LA PLAYA"
BEACH PARTY
PATHECOLOR
PANAVISION
director WILLIAM ASHER
Escrita por LOU RUSOFF
Producida por JAMES H. NICHOLSON y LOU RUSOFF
Productor Ejecutivo SAMUEL Z. ARKOFF
Música de LES BAXTER

top: Lobby card, 1965
bottom: Lobby card, 1964
▶ Movie poster, 1964

at happens when boys take to the sea...and the girls take to the boys
SURF PARTY
BOBBY VINTON
Co-Starring

GET HAPPY! GET WITH IT!
HAVE YOURSELF A HAWAIIAN
HOLIDAY WITH Gidget!
COLUMBIA PICTURES presents A JERRY BRESLER PRODUCTION
Gidget GOES HAWAIIAN
starring
JAMES DARREN · MICHAEL CALLAN · DEBORAH WALLEY
co-starring
CARL REINER · PEGGY CASS · EDDIE FOY, Jr. · JEFF DONNELL
with VICKI TRICKETT · JOBY BAKER - Screenplay by RUTH BROOKS FLIPPEN
Based on characters created by FREDERICK KOHNER - Produced by JERRY BRESLER - Directed by PAUL WENDKOS
EASTMAN COLOR


WATCH OUT
BRIGITTE...
HERE
COMES
GIDGET!
COLUMBIA PICTURES
presents
GIDGET
co-starring
SANDRA DEE
CLIFF ROBERTSON
JAMES DARREN
ARTHUR O'CONNELL
with
MARY LaROCHE
JO MORROW
and THE FOUR PREPS
The joyous movie based on that book!
Screenplay by GABRIELLE UPTON • Based on the novel by FREDERICK KOHNER
Produced by LEWIS J. RACHMIL • Directed by PAUL WENDKOS
CINEMASCOPE
EASTMAN COLOR

A FILM BY GREG MACGILLIVRAY AND JIM FREEMAN

FIVE SUMMER STORIES

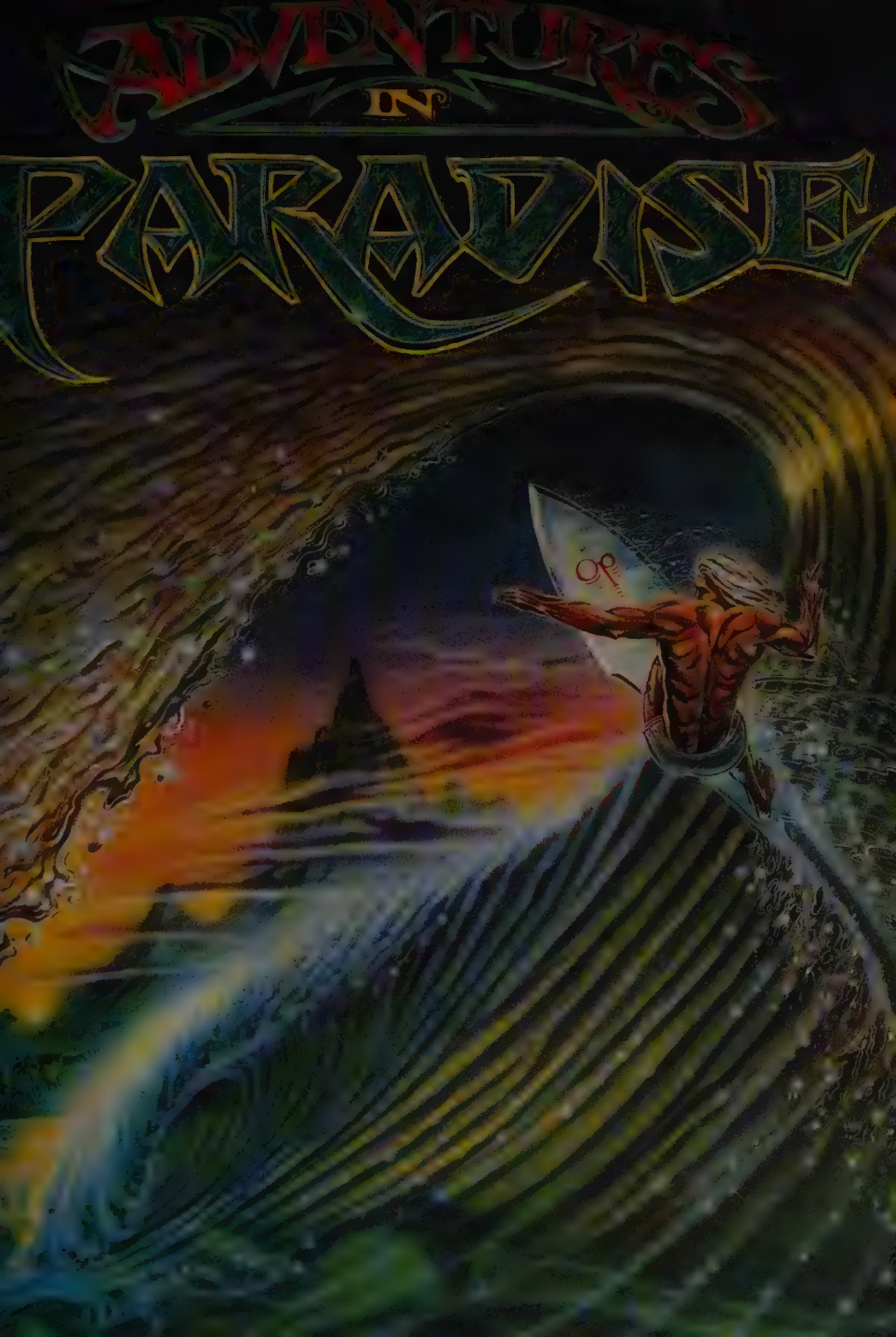
LIQUID SPACE
DALE DAVIS FILM
TCH FOR THIS GREAT MOTION
TURE – PLAYING NEARBY SOON!
BUY THIS GIANT 28×42 POSTER
& STEREO SOUNDTRACK ALBUM
HEAR 10 SPACED-OUT ORIGINAL LIQUID SPACE HITS
PERFORMED BY "TRUCKIN'"
MUSICAL SUPERVISION BY DENNY DIANTE
THIS FANTASTIC 13-ARTIST GROUP WAILES ON "LIQUID SPACE," "TREES," "RIDIN' ON A RAINBOW," "HYMN ONE," "MY TURN'S COMIN' ROUND," "STAND UP & GET DOWN," "WHISPERS," "CRIMSON EYES," "BRING IT 'ROUND" & "OUT IN THE COUNTRY."

Advertisement, 1974
◂ Movie poster, 1972
◂◂ Movie poster, 1959
◂◂◂ Movie poster, 1961

Tales From The

Crypt

ADVENTURES IN PARADISE



Sign, ca. 1990
◂ Advertisement, detail, 1982
◂◂ Advertisement, 1975

Malibu, California, USA

Maverick's, Central California, USA

San Onofre, California, USA

Steamer Lane, Santa Cruz, California, USA

Top Surf Spots

Waimea Bay, North Shore, Hawai'i, USA

Pipeline, North Shore, Hawai'i, USA

Makaha, North Shore, Hawai'i, USA

The Wedge, Newport Beach, California, USA

CAFE
BEST FOOD
101 HI-WAY
YEAR ROUND SPORT FISHING

top: Postcard, ca. 1968
bottom: Postcard, 1968
◂ top: Postcard, ca. 1967
◂ Photograph, Maalea Bay, 1990s
◂◂ top: Postcard, ca. 1953

ANNUA

UNITED STATES
SURFING
ASSOCIATION

NATIONAL
SURF
SHOW

SURBOARDS BY:
Dewey Weber, Hap Jacobs, Greg Noll, Con Colbur
Sweet, Bing Copeland, Allen Fass, Richard Hadl
Holden, Dale Velzy, Gordon & Smith, Hobie Al
Hansen, Gordie Doane AND Surfco Mfg. Co., Su
Surf Shop, Seal Beach Surf Shop, Jacks Surf Sho
Clark Foam Products, Harold Walker Co., Jantz
Surfer Magazine, Doris Moore Originals, Take off
Mr. Ding, Surfing Illustrated PLUS

ENTERTAINMENT FEATURING:
Bruce Brown Films, John Severson Films WITH V
Instrumental Groups Highlighting the Show.

MARCH
1st 2nd 3rd

TIME: Friday — 12 noon-11:30 p.m. / Saturday —
11:30 p.m. / Sunday — 10 a.m.-6 p.m.; SURFING
Fri. & Sat. 1:30 p.m. and 8 p.m. / Sun. — 1:30 p.m
General Meeting — Sat., March 2 — 11:00 a.m. in
Hall (1963 members only)

LONG BEACH
MUNICIPAL AUDITO

$1.75

1963
USSA mem
75c
SURFING

All general admission proceeds will go to the general fu
U.S.S.A., a non-profit organization for [illegible]

Poster, 1965
◂ Postcard, ca. 1962
◂◂ Poster, 1963
◂◂◂ Photograph, 1950

top: Sign, ca. 1969
bottom: Sign, ca. 1957
◂ Postcard, ca. 1968
◂◂ Poster, 1967

Post-haste Prose by Mo
In the swim of this fast-moving modern world, a gal has to make eve
count . . . so post-haste she pens a bit of hot news or cool chit-chat to
on Post-A-Cards or French Notes. There's a choice of designs and colo
papers . . . all dashing. Post-A-Cards are a mere 59c and 69c for a p
a box and French Notes just a little ole dollar.
At Stores Where You'd Expect to Find the Newest Ideas in Notes.
Montag
Atlanta-New York-Dallas

Advertisement, detail, ca. 1958
◂ Advertisement, 1966
▸ Advertisement, ca. 1965
▸▸ Magazine cover, 1962

Who owns this Custom Surf Wagon?

Keds® own it, but not for long. We're giving it away, and here's how you can win it and these other great prizes.

First Prize — The Custom Keds Surf Wagon shown, a 1941 Cadillac Hearse, complete with mag wheels, special tir and a custom interior and paint job.

Second Prize — A Dewey Weber surfboard.

Twelve Third Prizes — Surfer sh and trunks from Catalina Swimw

Twenty-five Fourth Prizes — The Keds Mainsail Shoes.

To enter, pick up your entry blank from any parti Keds dealer after February 15, 1966. Be sure to see Keds Mainsails when you're in the store. They're th with the green sole that means sure-footed comfort good looks anywhere, any time. Mail your entry to: Keds Contest/U.S. Rubber Co./515 Dyer Rd./Santa A

Contest closes midnight, April 30, 1966. Winners will be determ by drawing May 6, and will be notified by telephone or telegram.

UNIROYAL
U.S. RUBBER

E SURFER

BI-MONTHLY

A John Severson Production

75¢

VOL. 3 NO. 4 OCT.-NOV.

INTERNATIONAL SURFING MAGAZINE

IN THIS ISSUE

•

HUNTINGTON BEACH

•

MURPHY

•

SAN MIGUEL

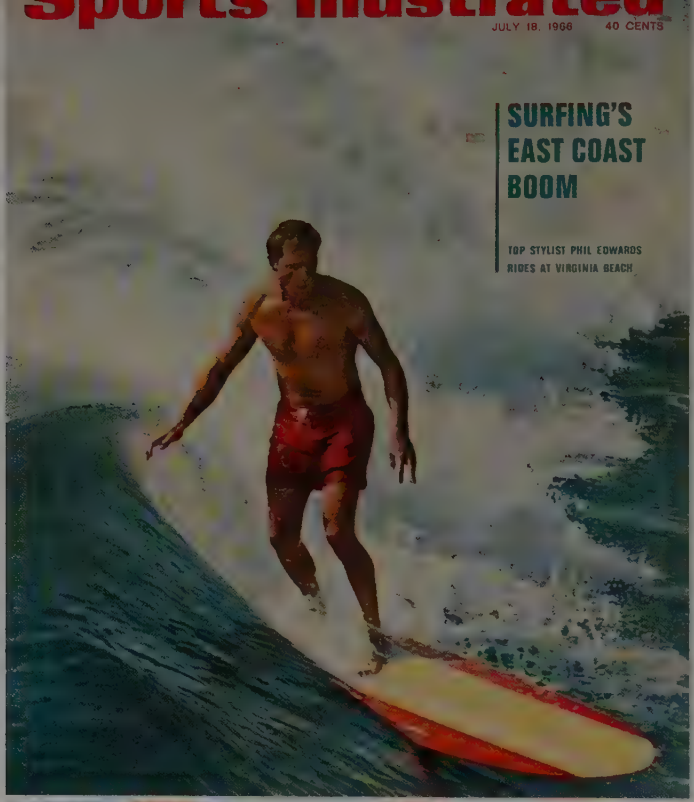
•

SURFER TIPS

•

CONTEST SECTION

"LITTLE JOHN" RICHARDS · OCEANSIDE, CALIFORNIA


Sports Illustrated
JULY 18, 1966 40 CENTS
SURFING'S EAST COAST BOOM
TOP STYLIST PHIL EDWARDS RIDES AT VIRGINIA BEACH

in the Jantzen
surfjacket
surfshirt
surftrunks
with the cool touch
by *Také*

Také of Waikiki, cool designer of custom surftrunks, Ricky Grigg of the Pacific ocean, and Jantzen. With this trio you end up with the great surfing gear. Heavy twill surfjacket comes in sundown red, orange, black olive, light blue, buccaneer blue, navy, and sand—each with stripes of appropriate colors. Same colors in heavy cotton twill surftrunks and in surfshirts—which come with henley neck, as shown, or with crew neck. These are only three of many styles available. Better get yours.

SWIMSUITS • SPORTSWEAR • SWEATERS • FOOTWEAR

Jantzen

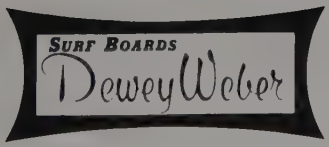
sportswear for sportsmen

Advertisement, 1969
◂ Advertisement, 1964
◂◂ top: Magazine cover, 1966
◂◂ bottom: Advertisement, detail, 1964

Coppertone gives you *better* tan"

(—it's enriched to give extra protection, too!)

Weber
COMPETITION
TEAM
BUILT for PROS



Miscellaneous decals, 1960s
◂ Advertisement, ca. 1964
◂◂ Advertisement, 1967

WHAT A LAY-OUT *

* FOR BUILDING CUSTOM SURFBOARDS *

* The **new Dewey Weber Surfboard Shop** was designe and built with one thing in mind. To keep all phases c construction and sales under one roof. With the comple tion of our new building, we have become the **larges surfboard company** with all phases of production (shap ing, fiberglassing, and selling) **in one building.** This pro tects the customer against damages to the product tha are common when the surfboard has to be transported by motor vehicle, to various shops to complete differen phases of construction. We are able to insure the cus tomer a high-quality surfboard **constructed with the hel** of only a handful of **expertly skilled craftsmen** who wor within the confines of the same building that houses ou sales room. We kept the customer in mind when we de signed and built **our new shop**—keep us in mind whe looking for a **quality surfboard.**

* Remember, **Dewey** is in the sales room to lend person assistance to each customer.

4144 Lincoln Boulevard • Venice, California • Exmont 1-34

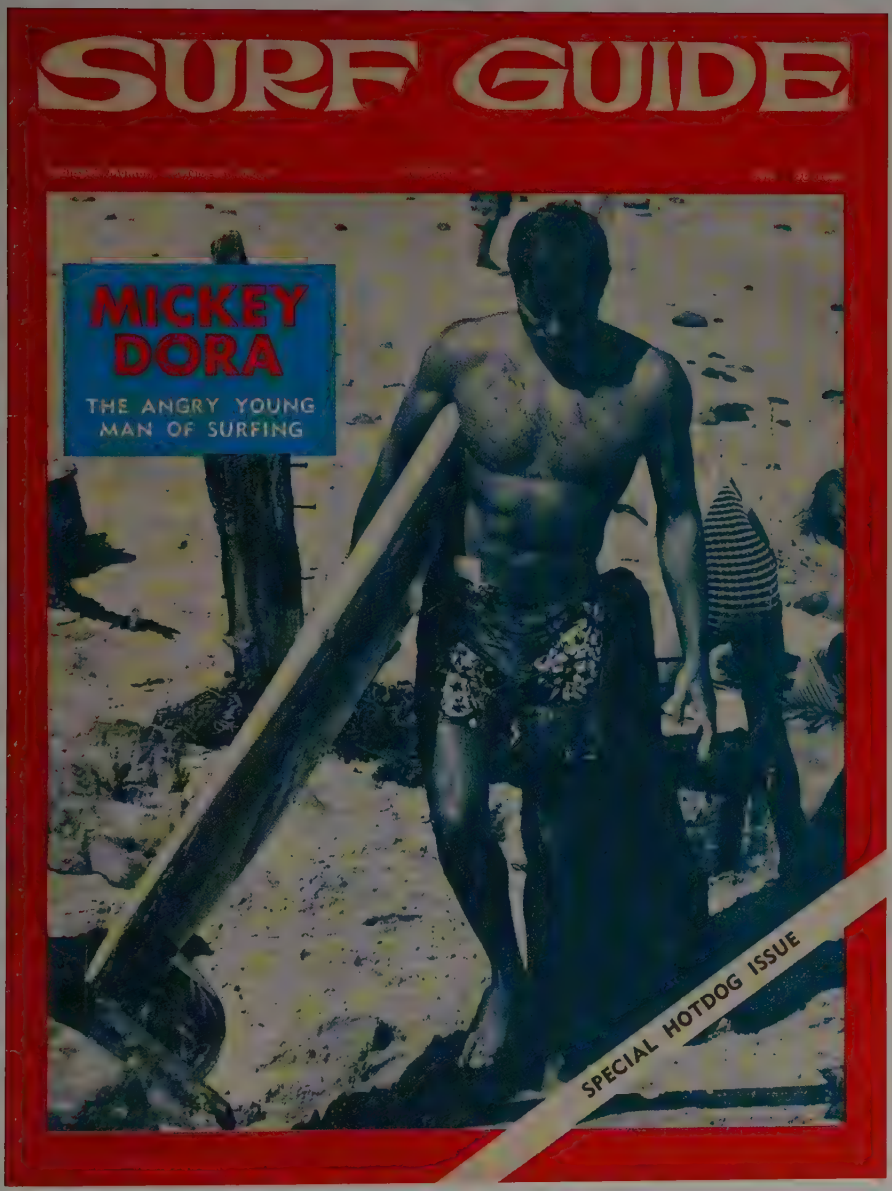
r thoroughly testing all available materials for surfboards, we have put together a virtually new
Surfboard and we are proud to say that we believe this is the best-riding and most durable
oard ever built. The materials we have chosen include Clark's new isophthalic polyester foam and
layers of ten-ounce, volan-finished, flatweave glass cloth, impregnated with light-stabilized
thalic resin.

to the cost of our new materials and the fact that we are limiting our production so that our
ity will not vary during the summer season, we have found it impossible to wholesale our boards
ugh other outlets. Therefore, we have introduced free packing and shipping anywhere in
ornia and a ten dollar fee to any other state in the United States.

Advertisement, 1963

◂ Advertisement, 1963

By
HANSEN
CardiFF
SURFBOARDS
CLARK
BING
BING
SURFBOARDS



Magazine cover, 1963

◂ Advertisement, detail, 1963

HELP STAMP
OUT
HODADS
SEA CROSS PRODUCTS, BURBANK, CALIF.

Betty: Cool female/chick (as in *The Flintstones'* Betty Rubble)/Coole Braut/Frau (nach Betty Rubble aus *Familie Feuerstein*)/fille agréable et séduisante (comme Betty dans les *Pierrafeu*)

Cowabunga: Exultant surfer's yell/Begeisterungsschrei der Surfer/Cri de joie des surfeurs

Dropping in: Stealing another person's wave/Einem anderen Surfer die Vorfahrt auf der Welle nehmen/« Voler » la vague d'un autre

Gnarly: Intimidating and dangerous, usually describing waves/Furcht einflößend und gefährlich, meist auf Wellen bezogen/Intimidant et dangereux (s'applique généralement à une vague)

Gremmie: Adolescent posing as a surfer/Pubertierender Möchtegernsurfer/Adolescent qui se prend pour un vrai surfeur

SURF LINGO

Hodad: Anti-surfer (usually, a greaser or hot-rodder)/Anti-Surfer (meist ein Rockabilly oder Hot-Rod-Fahrer)/Anti-surfeur

Kook: Lame/pseudo surfer/Lahmer Pseudosurfer/Mauvais surfeur

Log: Extremely heavy surfboard/Besonders schweres Surfbrett/Planche de surf extrêmement lourde

Peter heater: Urinating in a wetsuit/In den Wetsuit pinkeln/Uriner dans sa combinaison

Quasimodo: A hunched position on a surfboard (after the *Hunchback of Notre Dame*)/Geduckte, vorgebeugte Haltung auf dem Surfbrett (nach dem *Glöckner von Notre Dame*)/Position voûtée, faisant penser au Quasimodo de *Notre-Dame de Paris*

Stoked: Excited, thrilled, jazzed/Begeistert, aufgeregt, aufgedreht/Excité, enthousiasmé, ravi

Decal, ca. 1963

▸ Decal, 1963

PRAY FOR SURF!
BEACH
©ROTH '63

RICK GRIFFIN

Comic book cover, 1964

◄ Comic book cover, detail, 1973

► Comic book cover, 1994

©'94 MOSCOSO

STOKED
USA

© 1984
JIMMY'Z™

TOXIC SURF
HEADKICK
ENVIRONMENTALIST

SEA
CROSS
BURBANK
CALIF.
SURFBOARDS

KFWB/98
Official SURFER

SURF CITY
HUNTINGTON BEACH, CA

Decal, 1986

◂ Miscellaneous decals, 1960s–70s

MORNING · O'NEILL STAR
Red Blue Meanie Long John
Featuring double thick knees nylon—lined inside and out. The Blue Meanie Long John Surf Suit—available too in green, orange, blue and textured black. Also from O'Neill are the patented Short John and long-sleeved surfing jackets.
Morning Star
Ultra light round tail. The ultimate in functional design. Built with Clark Foam and W.A.V.E. Set Fin System.
O'NEILL
Dealer inquiries invited.
O'Neill's 1071 41st Ave. Santa Cruz, Calif.

Advertisement, 1969

Advertisement, 1977

It's a new day
Hang Ten
SEA TO SKI
Wet Suits
. . . . created in the tradition of quality
available at better watersport stores
420 w. almond • orange, california 92666 • 714-633-6918
Send $3.00 for a 12 x 18 poster of this ad. Dealer inquiries invited.

Advertisement, 1976

► Advertisement, 1977

THE
Golden Breed
Sky

The Hotel Book. Great Escapes South America Christiane Reiter / Ed. Angelika Taschen / Hardcover, 360 pp. / € 29.99/ $ 39.99 / £ 24.99 / ¥ 5.900

The Hotel Book. Great Escapes North America Daisann McLane / Ed. Angelika Taschen / Hardcover, 400 pp. / € 29.99/ $ 39.99 / £ 24.99 / ¥ 5.900

The Hotel Book. Great Escapes Asia Christiane Reiter / Ed. Angelika Taschen / Hardcover, 400 pp. / € 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900

"The ads do more than advertise products – they provide a record of American everyday life of a bygone era in a way that nothing else can."

—Time Out, London, on *Great Escapes Africa*

"Buy them all and add some pleasure to your life."

60s Fashion
Ed. Jim Heimann

70s Fashion
Ed. Jim Heimann

African Style
Ed. Angelika Taschen

Alchemy & Mysticism
Alexander Roob

American Indian
Dr. Sonja Schierle

Angels
Gilles Néret

Architecture Now!
Ed. Philip Jodidio

Art Now
Eds. Burkhard Riemschneider, Uta Grosenick

Atget's Paris
Ed. Hans Christian Adam

Bamboo Style
Ed. Angelika Taschen

Ingrid Bergman
Ed. Paul Duncan, Scott Eyman

Berlin Style
Ed. Angelika Taschen

Humphrey Bogart
Ed. Paul Duncan, James Ursini

Marlon Brando
Ed. Paul Duncan, F.X. Feeney

Brussels Style
Ed. Angelika Taschen

Cars of the 50s
Ed. Jim Heimann, Tony Thacker

Cars of the 60s
Ed. Jim Heimann, Tony Thacker

Cars of the 70s
Ed. Jim Heimann, Tony Thacker

Charlie Chaplin
Ed. Paul Duncan, David Robinson

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Ed. Angelika Taschen

Christmas
Ed. Jim Heimann, Steven Heller

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Charlotte & Peter Fiell

Design for the 21st Century
Eds. Charlotte & Peter Fiell

Design of the 20th Century
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Ed. Paul Duncan, James Ursini

Devils
Gilles Néret

Robert Doisneau
Ed. Jean-Claude Gautrand

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Ralf Ulrich/Photos: Ernst Hedler

Clint Eastwood
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Encyclopaedia Anatomica
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M.C. Escher

Fashion
Ed. The Kyoto Costume Institute

Fashion Now!
Eds. Terry Jones, Susie Rushton

Fruit
Ed. George Brookshaw, Uta Pellgrü-Gagel

HR Giger
HR Giger

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Harry Seidler

Cary Grant
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Samantha Harrison, Bari Kumar

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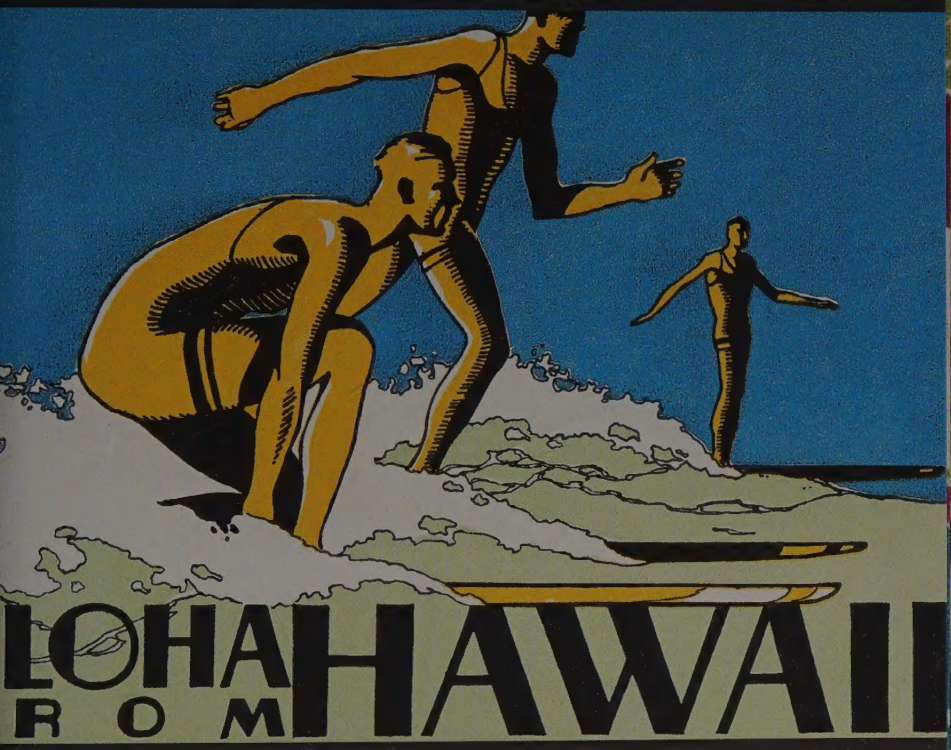
Ed. Uta Grosenick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R O M HAWAII

ICONS

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